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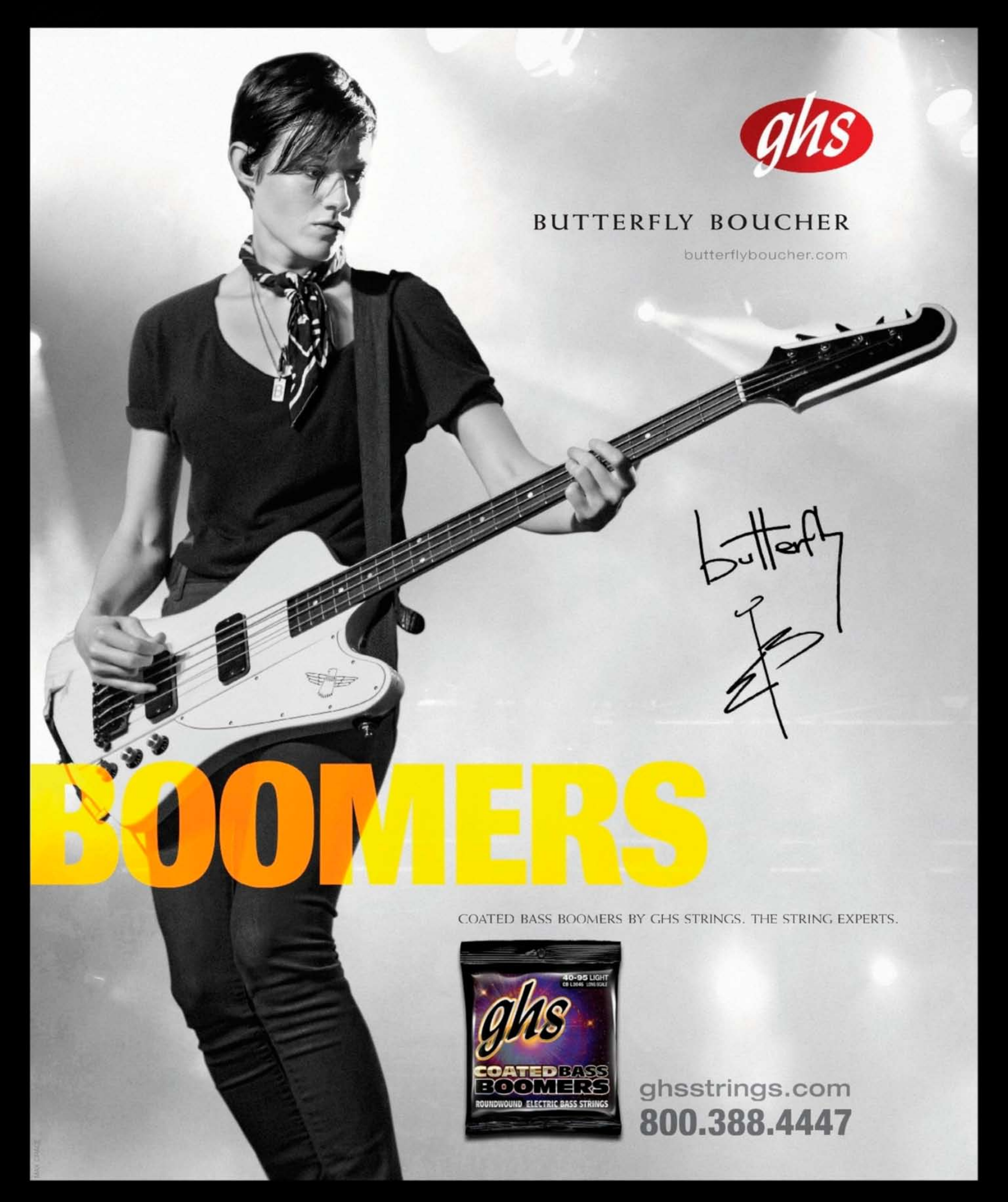
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Bass Player (ISSN 1050-785X) is published monthly with an extra issue in November by NewBay Media LLC, 1111 Bayhill Drive, Suite 125, San Bruno, CA 94066. Periodicals Postage Paid at San Bruno, CA and at additional mailing offices. Canadian GST No. R13288078, Customer No. 2116057, Agreement No. 40011901. POSTMASTER: Send address changes to Bass Player, Box 469069, Escondido, CA 92046.

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Vol. 24, No. 5, May 2013

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BRIAN FOX

Face Time

I COULD GO ON FOR PAGES AND AGES ON THE THINGS I LOVE ABOUT LIVING IN THE SAN Francisco Bay Area—the climate, the landscape, the musical heritage. And though the foggy mellow of the heady, Dead-y Haight has long since harshed, the funk of the East Bay Grease pumping out of Oakland has dissipated, and the torrent of Dookie and Pork Soda gushing from the streets of Berkeley has slowed, there's still a healthy community of players hard at work here. I like to think of myself as a productive member of that society.

Somewhat luckily, the Bay Area and its outer reaches are home to some of the best in instrument manufacturing, as well. There's Dunlop/MXR in Benicia; Gallien-Krueger in Stocton; Zon Guitars in Redwood City (city motto: "Climate Best By Government Test"); Mesa Engineering, Kala, and Reunion Blues in Petaluma; Dean Markley in Santa Clara; EMG Pickups and Alembic Guitars in Santa Rosa; Modulus Guitars in Richmond; Rick Turner/Renaissance Guitars in Santa Cruz; Monster Cable in Brisbane, Mono Cases in Larkspur. . . . The list goes on.

I recently had the good fortune to spend a day working up in the North Bay at EMG Pickups. It was actually personal business that brought me there; my band was looking for a facility to record a video demo for our EPK (Electronic Press Kit), and EMG happens to have one of the best facilities in the vicinity. Like so many other manufacturers savvy enough to realize the importance of social media—YouTube, in particular—EMG has gone big, investing in a full-featured, stand-alone studio complete with multi-track audio capabilities and no fewer than seven broadcast-quality video cameras.

The nature of any kind of studio work is that there's often an awful lot of downtime. If I were to focus that day on the task at hand—playing my best for the session—I would have spent those hours of setup prep woodshedding and warming up, maybe taking a few minutes to tame my ever-growing, ever-greying beard (which is still a far piece from Sklar-land, but is closing in on Grizzly Adams territory.) But as the firewall that once separated my personal and professional personae has eroded to the thickness of cheesecloth, the scale of EMG's operation soon got me thinking about BP and its ROI vis-à-vis B2C DM via SM, etc., IYKWIM.

In other words, I started musing on the role of video for what was once merely a print product and is now a growing network of Twitter handles, Facebook profiles, Instagram feeds, YouTube channels, you name it. I've always considered myself to have a face for radio and a voice for print, so the prospect of stepping from behind the keyboard to in front of the camera feels foreign. But in talking with friends and neighbors at EMG and Dunlop, who both do this sort of thing extremely well, I've come to better understand the value of virtual face time. So in the coming months, I'll be looking to grow that video branch of the big and beautiful Bass Player family tree. It'll be a work in progress, so I'm relying on you to let me know what you want. Product demos and lesson content seem like no-brainers, but is there anything else you'd want to see? The first step is to subscribe to our new YouTube channel at youtube.com/bassplayermag. Then sound off. It's easy. It's free. It's what we need to get this thing rolling.

As for the demo video that sparked this train of thought, we've got lots of editing to do before I'll know what we have. I have complete faith that the man behind the camera, EMG's in-house director Jeff Brockman (who happens to be a badass drummer) knocked it out of the park. What happened in front of the camera remains to be seen. But I promise to put it out there, warts and all. And I'd encourage everyone to do the same with their various projects. The beautiful thing about YouTube is that it's an easy—and again, free—place to learn and share. I'll see you there.

COURT OF OPINION

What are you listening to this month?

Join the conversation at facebook.com/bassplayermag.

Esperanza Spalding, Herbie Hancock's *Future 2 Future* DVD, and Medeski Martin & Wood. **—Christopher Amedy**

The metronome. **—Shelton Clark**

Andrew Gouche, Joel Smith, and Sharay Reed. **—DonnyandBelinda Ragsdale**

Patty Griffin, Buddy Miller, and Emmylou Harris. **—Matt Rodela**

How To Destroy Angels and *The Girl With the Dragon Tattoo* soundtrack. There's nice low end happening there. **—Matt Volpe**

DJ Day's *Land of 1000 Chances*, Kowloon Walled City's *Container Ships*, and True Widow's self-titled debut. **—Max Sidman**

Brand X's *Masques*, because Percy Jones is my ref. And everything Jeroen P. Thesseling did work on. Some *Master* and *Ride* to celebrate the passing of Cliff Burton. But mainly technical death metal with fretless bassists. **—Angriburdz Rulz**

Testament's *Dark Roots of Earth*, Overkill's *The Electric Age*, Rainbow's *Down to Earth*, Coheed And Cambria's *The After Man*, Between The Buried And Me's *Parallax Part Two: Storm Corrosion*, Rush's *Clockwork Angels*, Dream Theater's *A Dramatic Turn of Events*, Opeth's *Heritage*, and Iron Maiden's *Somewhere in Time*. **—Cliff Stankiewicz**

Stevie Wonder, Cannibal Corpse, Graham Central Station, and Victor Wooten. **—Bass Alien**

Locking down Pink Floyd—back to back. **—Juan Jose Indestructible Mejia-Juarez**

The Police, *Regatta de Blanc*. One of my favorites. **—Eric Fortner**

Clutch, Talking Heads, Devil Makes Three, Bob Seger's *Live Bullet* album, Fu Manchu, and every now and then a dose of Big Business. **—Perry Shumpert Jr.**

TIMELINE

This Month In Bass: May

4TH Jazz bass icon Ron Carter born, **1937**. Green Day's Mike Dirnt born, **1972**.

7TH Composer, bassist, and educator Michael Formanek born, **1958**.

8TH Pink Floyd's Roger Waters releases his first solo album, *The Pros and Cons of Hitch Hiking*, **1984**.

11TH Jimi Hendrix Experience's Noel Redding dies at his home in Ireland at age 57, **2003**.

12TH Jazz bassist and three-decade member of Keith Jarrett's Standards Trio Gary Peacock born, **1935**.

14TH Bassist, vocalist, composer, and bandleader Jack Bruce born, **1943**.

16TH Nirvana's Krist Novoselic born, **1965**.

18TH Tuba player, trombonist, and New Orleans string bass legend Pops Foster born, **1892**.

24TH Verdine White and Earth, Wind & Fire hit No. 1 on the U.S. singles chart with "Shining Star," **1975**.

22ND Paul McCartney's bass line helps send Wings' "Silly Love Songs" to the top of the U.S. singles chart, **1976**. (A 1984 version re-recorded with Louis Johnson on bass, for McCartney's soundtrack to *Give My Regards to Broad Street*, hit No. 1 in the U.K.)

27TH Danish virtuoso upright bassist Niels-Henning Ørsted Pedersen born, **1946**.

28TH Los Angeles session king Leland Sklar born, **1947**. Sting, Stewart Copeland, and Andy Summers play together for the first time, **1977**.

30TH Carl Radle, bass player with Derek & the Dominoes, George Harrison, Joe Cocker, Leon Russell, and many others, dies of kidney failure at age 38, **1980**.

31ST Jazz bassist, composer, and bandleader Christian McBride born, **1972**. Boosted by the contributions of Tony Levin, Larry Klein, and Bill Laswell, Peter Gabriel's *So* climbs to the top of the U.K. charts, **1986**.

THE REAL WORLD

Mitch Hart

Home base Coffs Harbour, New South Wales, Australia
Occupation Full-time musician
Gigs Stereo Addicts, Ben Francis Band, sessions
Basses Ernie Ball MusicMan StingRay 4 HH, Ibanez Soundgear SR30
Rig Ashdown ABM 500 EVO III head, Ashdown ABM 410H 4x10
Effects Zoom B3 Bass Effects and Amp Simulator, Boss ODB-3 Bass OverDrive, Boss CS-3 Compression Sustainer, Boss NS-2 Noise Suppressor, Boss RC-3 Loop Station, Electro-Harmonix Memory Toy, Electro-Harmonix Neo Clone, Zoom B1
Strings D'Addario Nickel Wound (.045–.105), Dunlop Nickel Wound (.040–.105), Ernie Ball Slinkys
Heroes & inspiration Anthony Wellington, Ryan Martinie, Dirk Lance, Victor Wooten
Contact facebook.com/MitchLikesBass

How did you come to play bass?

My best mate back in year 9 (I was 14) starting learning drums and tried to convince me to learn guitar so we could start a band. I refused, but eventually we arrived at a compromise, and I picked up my first bass off eBay. I've been obsessed ever since!

What's a lesson you've learned along the way?

Don't put money before your art. Play with the right musicians. Practice, practice, practice!

What are your musical goals?

Mainly, to be fulfilled with my playing. If you watch 30 Seconds To Mars' "Closer to the Edge" music video, that is where I want to be (minus the pink mohawk). Meeting Mr. Wooten would be nice, too.

Want to introduce yourself? Find submission guidelines at bassplayer.com/realworld. Get selected for The Real World and receive a set of D'Addario EXL170 bass strings and a T-shirt. All those who submit will receive D'Addario's FretBuzz newsletter.

DIG MY RIG!

"My name is Jay Brook Lipe, and I've spent my entire life addicted to the bass."

From left to right: a Dean acoustic bass guitar, 1981 custom Fender Jazz Bass with passive Bartolini pickups, 1972 Fender Musicmaster, 1978 Kramer 650B Artist series, Danelectro copy, 1961 Ampeg Baby Bass (behind me), 2010 Rickenbacker, 1977 Guild 301, 1978 Peavey T-40, 1995 Fender Jazz, 2010 Ernie Ball Sterling, and a Jay Turser hollowbody. —JAY BROOK LIPE

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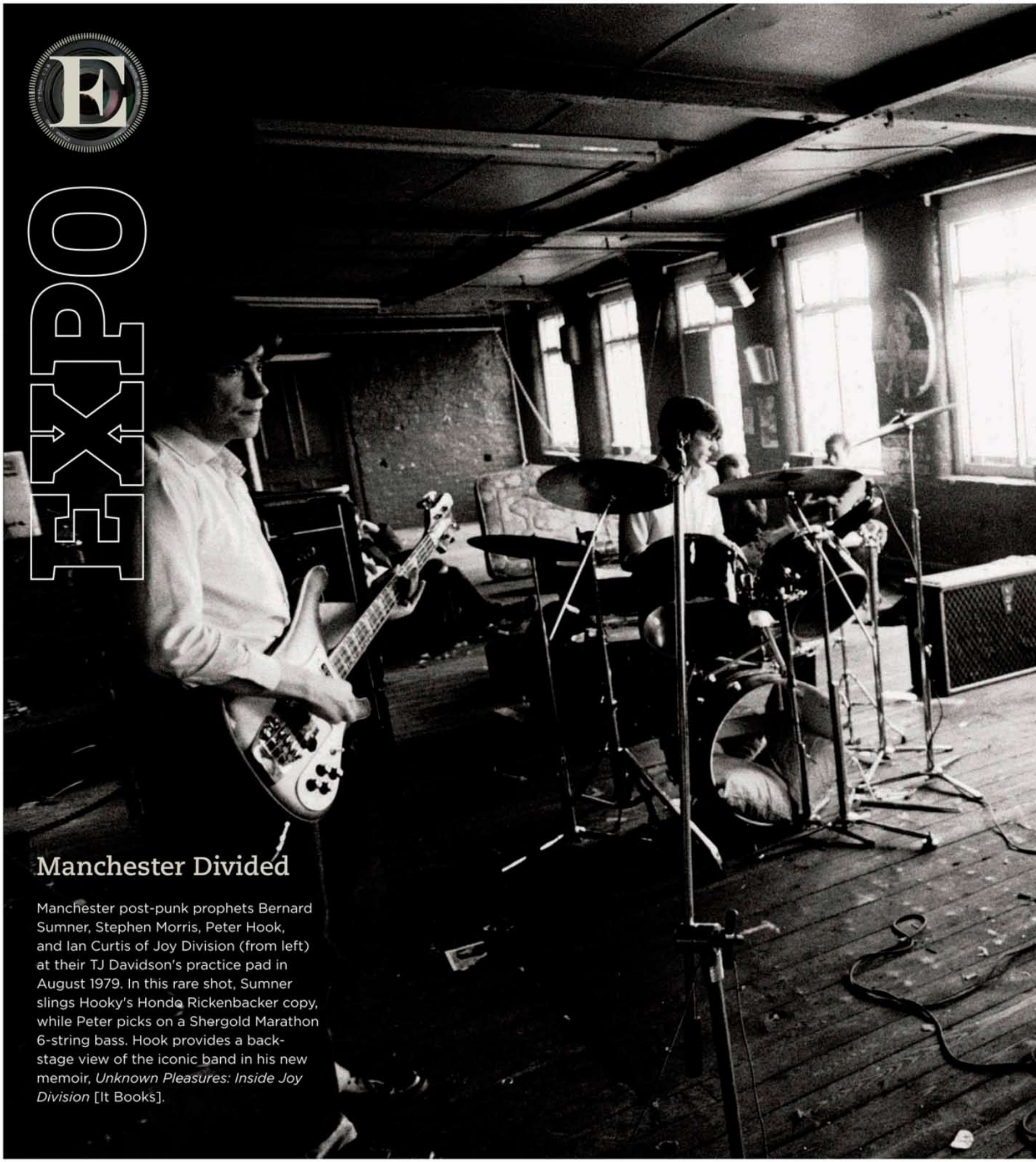


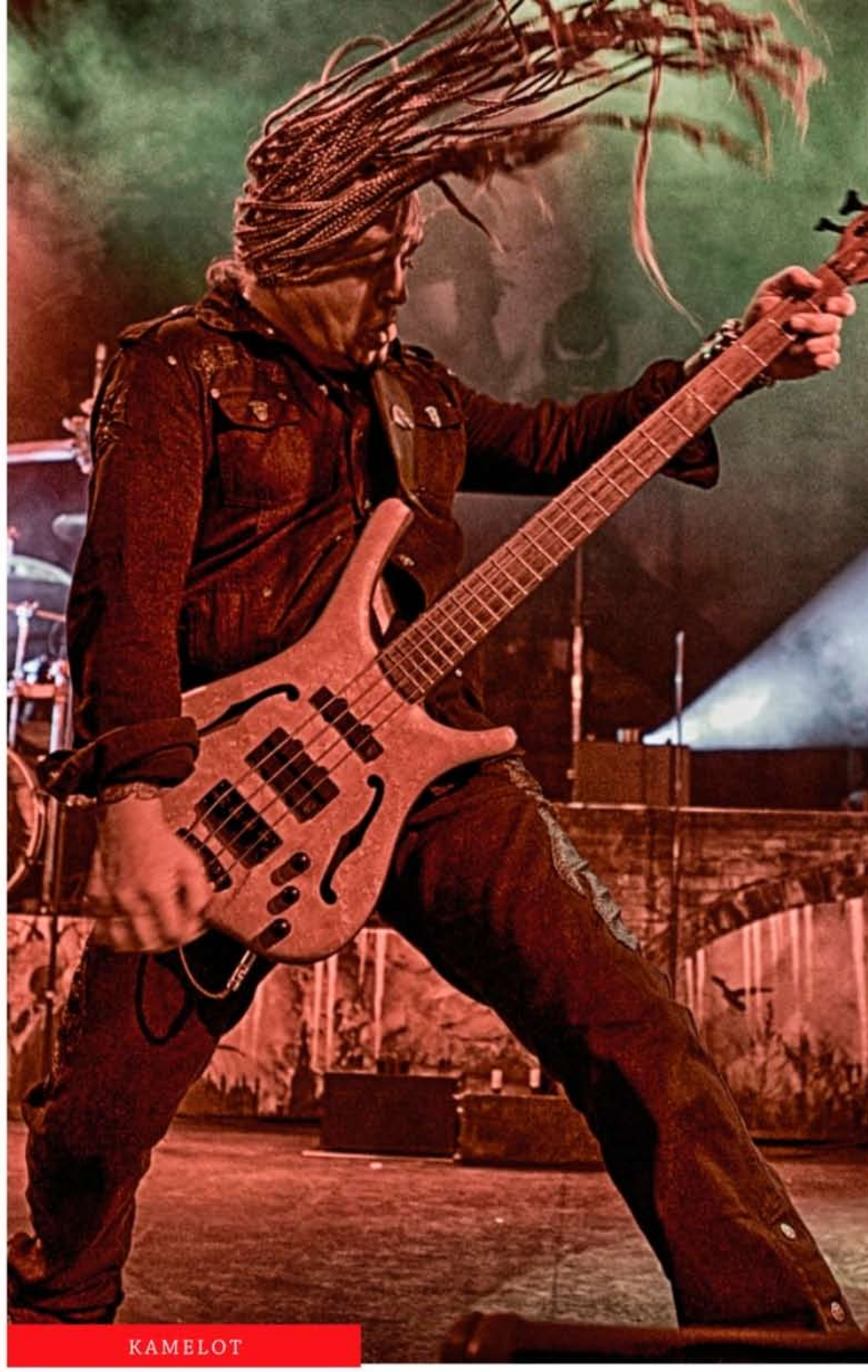
EXPO

Manchester Divided

Manchester post-punk prophets Bernard Sumner, Stephen Morris, Peter Hook, and Ian Curtis of Joy Division (from left) at their TJ Davidson's practice pad in August 1979. In this rare shot, Sumner slings Hooky's Hondo Rickenbacker copy, while Peter picks on a Shergold Marathon 6-string bass. Hook provides a backstage view of the iconic band in his new memoir, *Unknown Pleasures: Inside Joy Division* [It Books].

KEVIN CUMMINS/GETYIMAGES

BASS NOTES



KAMELOT

Sean Tibbetts

Bass Ballast

BY FREDDY VILLANO | PHOTO BY JORGE BOTAS

SEAN TIBBETTS HELD DOWN THE BOTTOM END FOR KAMELOT LONG before the symphonic power-metal band was signed. "Unfortunately, the original drummer and I didn't get along, and we parted ways before any deal was inked," recalls Tibbetts. "Within months of me leaving, the band got signed and took off." As cutthroat as the business can be, Tibbetts says he was nonetheless happy to see Kamelot's hard work pay off. And when he rejoined the band full-time in 2009, replacing his replacement, Glenn Barry, he was given a gift that rarely happens in the music industry: a second chance. On Kamelot's latest, *Silverthorn*, Tibbetts' playing forms the best sonic foundation the band has had yet,

INFO

LISTEN

Kamelot, *Silverthorn* [SPV/Steamhammer, 2012]

EQUIP

Basses Warwick Streamer Stage II, Warwick Infinity NT, Warwick Streamer Stage I, Warwick Alien acoustic bass guitar
Rig Warwick WA 600s heads, Warwick WCA 410 cabinets
Strings Elixir Nickel Plated Steel (.050–.105)
Effects Pigtronix Disnortion, Behringer UC200 Ultra Chorus, Wireless Sennheiser ew100 Lavalier Receiver Transmitter System, Line 6 Relay G30 Digital Wireless Guitar System,
Monitor Sennheiser ew300 G3 In-Ear Monitor System, AlienEars ear buds
Picks Dunlop 1.0 mm

and his snarling, growling tone provides the ballast between heavily orchestrated guitars and keyboards and soaring vocal melodies.

How did you go from ex-member to Glenn Barry's super-sub to finally reclaiming your post in 2009?

In 2006, Glenn needed time off for his family, and my name was brought up. Glenn actually called me, and I was happy to help him out. I filled in for the fall tour of 2006. In 2007, Glenn's family life took full priority and I began touring with the band full time. In 2009, Glenn officially stepped down and I was asked to rejoin the band.

How did you come up with your parts to the tunes on *Silverthorn*?

Thoughts and ideas may come to me at any place and time, not necessarily when I am in the studio. I keep an acoustic bass guitar by my bed and immediately record any lick, line, or riff as soon as it enters my head. My phone is full of short recordings for future use.

Your tone adds serious weight to the music. How do you get it?

The biggest component is quality gear. It's a very simple formula—good sound going in equals good sound coming out. My bass of choice for recording is my Warwick Streamer Stage II. It has a tone that isn't just a note; it's more of a growl. When I need distortion, I use a Pigtronix distortion pedal.

What's your logic for employing both pick and fingerstyle right-hand technique?

It's strictly a tone thing. Because Glenn recorded most of the Kamelot records with a pick, I have to maintain his playing style. I do, however, intentionally rehearse all of our songs with my fingers, as I have a tendency to drop my picks onstage and have to be prepared to play with my fingers at any time.

Live, you often play a flamenco-inspired solo.

I have always been a huge fan of flamenco guitar. When I got my first acoustic bass guitar I had never seen anyone try to play flamenco on one, so I thought, Why not? I began studying this style and started applying the technique and eventually incorporated it into my live solo with Kamelot. My whole life I just wanted to develop my own style that was uniquely mine. **BP**

Mike Merritt

Role Credits

BY FREDDY VILLANO

IAN FISCHER

"FOR ME IT'S ALWAYS BEEN ABOUT VERSATILITY," says Mike Merritt. "To be a side musician, you need to study a lot of different styles of music and grooves and attitudes." Mastery of such a skillset is what has allowed Merritt to thrive in his 20-year run as the bassist in late-night talk show host Conan O'Brien's house bands. Originally conceived as the Max Weinberg 7 when they debuted in 1993 on *Late Night With Conan O'Brien*, the band has since morphed into Jimmy Vivino & the Basic Cable Band for *Conan*, which airs nightly on TBS.

The *Conan* gig is just one of many outlets for a player who prides himself on versatility. His most recent collaboration, Rock Candy Funk Party—with guitar phenom Joe Bonamassa and drummer extraordinaire Tal Bergman—is another prime example of his ability to embody the spirit and attitude of just about any musical style. The Funk Party's recent release, *We Want Groove*, features some of the most deft funk this side of the '70s. Merritt's booty-shaking bass lines are understated for the most part, but when he does take a moment to stretch out, as he does on "Animal Work" or "Root Down and Get It," the restraint he exudes on the rest of the CD becomes all the more sublime.

What does fluency mean to you as a musician?

To be a fluent musician requires you to step out of your comfort zone and embrace styles you might not have paid attention to as a listener. I make the analogy to a character actor who plays different roles. Maybe he's doing a Shakespearean part or a gangster part that's outside his true creatively aspirations, but in order to be versatile enough for steady work, he has to embrace different roles. I'm always putting myself in new environments and being stimulated and challenged. It adds to what you bring to the table.

INFO

LISTEN

Rock Candy Funk Party, *We Want Groove* [J&R Adventures, 2013]

EQUIP

Basses Fender American Vintage '62 Jazz Bass, Mike Lull Modern 4V, Mike Lull P-4, 1935 Kurt Moenning ¾-size upright
Rig Aguilar DB 680 preamp, Aguilar AG 500 and DB 750 heads, Aguilar GS 410, GS 210, and GS 112 cabinets
Strings Dean Markley Blue Steel (.045–.105), Dean Markley flatwounds (.050–.105)

Effects EBS Octabass, EBS BassIQ Triple Envelope Filter, Danelectro Cool Cat DC-1 Chorus, Whirlwind Selector A/B Box, Boss DD-3 Digital Delay, SIB Electronics Varidrive overdrive
Accessories Jodi Head guitar straps, Planet Waves cables, Hipshot Bass Xtenders, David Gage Realist Acoustic Transducer

Did you imagine your tone to be so earthy-sounding when you started recording *We Want Groove*?

This is one of the few recordings I've been part of where the sound of the bass that you hear is almost identical to how I heard it in my head. It's very uncomplicated. The timbre and tone is just a clean, naked sound. I basically went direct. I love where the bass sits in the mix; it's very present.

Were your solos in "Animal Work" and "Root Down and Get It" preconceived?

I'm always first and foremost connected to the groove and the song. I always ask myself, What can I do to make the song be the best that it can be? Then if I get a chance to play a solo, that's the icing on the cake. When we did the Jimmy Smith cover "Root Down and Get It," we talked about how to start it. Everyone looked at me and said, "Mike, you start it." I tried to find a way to quote the motif of the song, and I came up with that little lick.

What kind of influence did your dad, Jymie Merritt, have on you?

As a little kid, I knew he was a bass player and he had the big upright. He was part of the post-war hard bop tradition in jazz during the late '50s and early '60s and made his greatest splash playing with Art Blakey and the Jazz Messengers. Years later, as a teenager, I saw he had a Fender Jazz Bass, and I was like, "Wow, you have one of these?" By then I was listening to the Beatles and Hendrix and Sly Stone and all these bands with electric bassists. He got me initiated and got me up on my feet with it. All these years later, I turned it into something, hopefully. **BP**

Hadrien Feraud

BY CHRIS JISI | PHOTO BY ALEX SOLCA

CALL IT CONTINUING PROOF THAT MUSIC IS THE UNIVERSAL LANGUAGE. PARIS-born Hadrien Feraud, a fixture at all five Los Angeles editions of BASS PLAYER LIVE!, may struggle somewhat with his English, but his bass playing spoke volumes to the lucky attendees who packed his event-closing clinic. Feraud, currently on tour with Chick Corea & the Vigil (with reedman Tim Garland, guitarist Charles Altura, and drummer Marcus Gilmore), presented an interesting lineup that was performing at the Baked Potato later in the evening. Upfront were vocalists Tyra Juliette, Christine Gordon, and Jessica Jeza Vautor, with keyboardist Dennis Hamm and veteran drummer Gordon Campbell (Earth, Wind & Fire) rounding out the rhythm section. In what has become a Feraud trademark, he selected obscure or unexpected cover tunes that suited his sextet perfectly. Witness his opening song, Erykah Badu's "Back in the Day (Puff)" [from *Worldwide Underground*, Motown, 2003], in which he used his thumb-and-palm-mute to cover and melodically and harmonically expand upon the original synth bass line. Salient solos by Hamm and Hadrien brought the piece even deeper into the contemporary jazz realm.

Next up, Gordon sang lead on Michael Jackson's ballad "Stranger in Moscow" [from *HIStory*, Epic, 1997], an ideal blend of related and unrelated major chords for further solo flights by Hamm and Hadrien, who moved fluidly from blues to bop. Feraud co-wrote the ensuing piece, "Walkin'," with Stephen "Thundercat" Bruner, who debuted it on his thrilling solo debut, *The Golden Age of the Apocalypse* [Brianfeeder, 2011]. Hamm blew first, followed by Hadrien, who summoned the stylings of his friend Matt Garrison via Lydian lift-offs and four-finger flurries. After a brief exchange with the crowd, in which Feraud acknowledged Johnny and Julius Pastorius, he set up a killer version of Peter Gabriel's "Sledgehammer" [from *So*, Geffen, 1986]. Sung by Juliette, the arrangement was seasoned with tasty reharms, and led by Hadrien's octaver-infused 5-string. His probing support work engaged Hamm during his solo, and Feraud retained a groove vibe during his own searing step-out. Campbell followed with a forceful solo around a repeated rhythm section figure.

Then, in the kind of magic moment that occurs each year with all the forces BASS PLAYER LIVE! sets in motion, Johnny Pastorius brought up Jaco's Bass of Doom for Feraud to play. Hadrien was a little hesitant until Johnny reminded him, "The reason we have the bass now is so people can play it—you've gotta play it." Feraud called upon Julius Pastorius to man the drum kit, and along with Hamm, they dialed up a ballad version of Herbie Hancock's "Dolphin Dance" [*Maiden Voyage*, Blue Note, 1965]. The bass sang out with its unmistakable growl in Hadrien's capable hands, and the trio moved to doubletime swing, with walking bass, for Hamm's solo. Back in halftime mode, the instrument seemed to inspire a string of melodic phrases from Feraud for his solo, which he continued as the groove doubled up. As the final chord faded to the far corners of the room, the joyous, emotional clinic put a powerful punctuation on BASS PLAYER LIVE! 2012. **BP**

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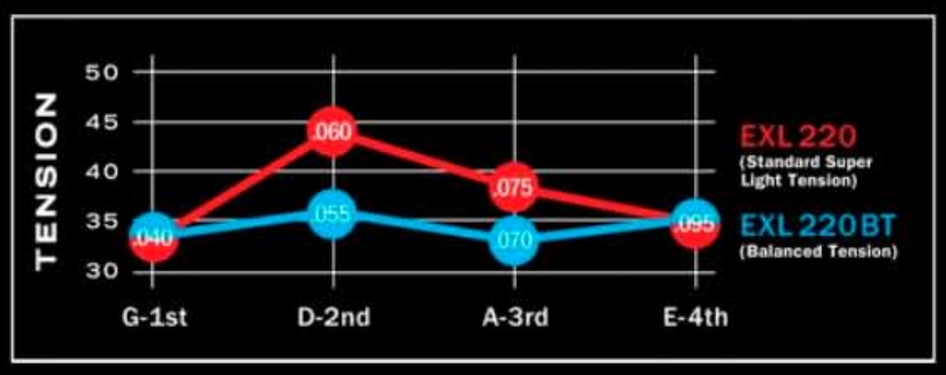

Available for electric guitar and electric bass.

Zac Cockrell of Alabama Shakes performs at The Ryman Auditorium in Nashville, Tennessee on May 16, 2012.

ALABAMA SHAKES

Zac Cockrell

Can't Shake The Feeling

BY JON D'AURIA

"I NEVER THOUGHT WE'D GET TO THIS LEVEL," says Zac Cockrell of rootsy buzz band Alabama Shakes. "Just playing shows outside of Alabama felt like a huge accomplishment to me. I love the music we make, but I never would have guessed that other people would like it so much, too." Two years ago, Zac and his high school friends were playing small bars. In time, the band's sound morphed from progressive rock to roots rock, reflecting the 24-year-old bassist's songwriting influence. The quartet took on the name Alabama Shakes and decided to record an album for the scrapbooks of their family and friends titled *Boys & Girls*. In a matter of months, the album went viral and put the quartet on the map as a hot new talent.

How did you approach the bass for *Boys & Girls*?

I didn't have any one mindset, but I've always been a fan of players like Donald "Duck" Dunn, Tommy Cogbill, and Gordon Edwards. I'm sure their influence came out in some of my playing. I just tried to not overplay and to give the songs what they really needed.

How did the single "Hold On" come about?

Our guitarist Heath [Fogg] and I had written that groove, and the rest of the song was built onto it while we were gigging at a local bar. Steve [Johnson] put a drumbeat on it that really locked it in, Brittany [Howard] wrote her vocals, and I just kept tight with them the whole time and filled out the body.

You get an authentic, vintage tone with your playing.

I mute the strings as much as I can with my left hand, and I dig in hard with my index finger. I'll use my middle finger as well if it's a faster line, but I'm used to playing with one finger. I try to keep from sounding too muddy; I prefer a big, clear tone.

Do you approach larger shows differently, compared to the small ones you're used to?

Even on a bigger stage, we still set up close to each other. I'm not a big fan of running bass through the monitors, so I try to get as close to my rig as I can. When we're playing a big festival and we're spread out, it doesn't feel right. I like being close to the drums and in the middle of all the noise.

What can we expect from the sophomore album?

I think it'll be different, but it's hard to say at this point. We don't want to make the same album twice, so we're exploring new approaches with our writing. It will still sound like us, but we'll probably take some risks stylistically.

What are you going to do differently on bass?

I've been listening to a lot of Joe Osborn and working on my picking. The muted pickstyle tone is something that sounds so good when it's done right. Carol Kaye on the early Quincy Jones stuff is amazing. I've been playing along with that music and it's been wearing me out. **BP**

INFO

LISTEN

Alabama Shakes, *Boys & Girls* [ATO, 2012]

EQUIP

Bass Fender '50s Reissue Precision Bass, 1966 Fender Precision Bass
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Strings La Bella flatwounds (.045–.105)

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BP RECOMMENDS

MATTHEW GARRISON

12 MONTHS [Abstract Logix]

A key to the appeal of **Matt Garrison**'s innovative sonic, rhythmic, and harmonic tapestries is the possibilities they suggest to the listener, beyond the melodic course he takes. At first spin, Garrison's overdue third audio CD follows that same inspirational path. From the cinematic "Benjamin's Dream" and the ECM-ish "Let Go," to the bass burners "Atmosphere 2" and "Signs," to the robust "Cut," with **Meshell Ndegeocello** on bass (a tune Matt first shared with BP readers in a lesson from his October 2010 BP cover story), your ears and your imagination will be working in conjunction. But that's just the tip of the iceberg, as Garrison says in his liner notes. Thanks to his vision and grasp of technology, Matt offers options to enhance and personalize your listening experience. Following a provided web link will allow you to purchase audio/video footage of other musicians playing the songs. Depending on the track, that could mean choosing from four drummers, three horn players, even alternate bassists such as **Hadrien Feraud**, **Tim Lefebvre**, or **Mike Pope**. There's also a bonus cut on the web side.

Will Garrison's landmark approach change basic concepts about the way music is recorded and presented? Does it offer too many choices that detract from his original artistic vision? That's up to the listener to decide. More important, Matt continues to dream big and create music that puts us in the same state of mind. —CHRIS JISI

STEVE JENKINS & THE COAXIAL FLUTTER

SELF-TITLED [Coaxial]

Like a cold bucket of water to the face, "Sphere," the opening track on New York City bassist **Steve Jenkins**' latest album, is a great indicator of what's to come: lightning-fast slapping, unexpected turns at every corner, and a web of math-rock mastery. The oddly unique songs on *Self-Titled* shift temperament constantly; even the calmer moments, on tracks like "How About Never" and "Universe," morph through time signatures and key changes like a moody teenager. The common denominators, however, are the world-class musicians (including Living Colour guitarist Vernon Reid and 50 Cent/Matisyahu drummer Adam Deitch) and the midrange punch of Jenkins' bass.

An exciting ride from front to back, *Self-Titled* is a showcase for Jenkins' wealth of bass techniques, his wide variety of tones, and his ability to smoothly jump from fusion solos to metal riffage, sometimes all in the span of one song. To achieve all this without the pretentiousness of the typically egotistical "bass album" is quite a feat, but it's no surprise: Who'd expect something this weird and intriguing to be categorized as typical, anyway? —JON D'AURIA

THE BP BOOKSHELF

SHARAY REED

THE SPIRITUAL MUSICIAN: UNDERSTANDING; THE CHURCH BASSIST: UNDERSTANDING

[sharayreedcreates.com]

The *Spiritual Musician* book and *Church Bassist* DVD are indeed instructional materials by **Sharay Reed**, a widely acclaimed gospel bassist who has played with Patti LaBelle, Aretha Franklin, and Chaka Khan. If you're simply looking for some new gospel licks to cop, however, look elsewhere: This package, clearly aimed at serious Christians, is infused with a deep spirituality that's inseparable from the music. —E.E. BRADMAN

JIM KLEIN

WELCOME TO THE JUNGLE: A SUCCESS MANUAL FOR MUSIC & AUDIO FREELANCERS

[Hal Leonard]

In these days of endless hand-wringing about the future of album sales and music consumption, it's refreshing to come across a well-written, concise, yet thorough manual geared toward those of us in the trenches. This book by Klein, a music-industry professor and top-tier producer/composer/engineer/songwriter, is packed with crucial information on topics such as goal-setting, networking, building a portfolio, time management, and finances. Highly recommended. —E.E. BRADMAN

DARRYL ANDERS-AGAPÉSOUL

BELIEVE IN LOVE [agapesoul.com]

Darryl Anders is a modern soul force. Leading his septet, AgapéSoul—one of the Bay Area's baddest live bands—to their disc debut, Darryl does it all, penning and producing instant classic R&B gems that pivot on his penetrating, fluid bass lines. Flexing his thumb on the Chaka-esque funky title track opener and a pocketed reharm of "Sir Duke," Anders applies finger finesse to the twisty urban samba "Voice of Reason" and the gospel shuffle "Heaven Can Hear Us," and employs multiple techniques on a sweet reading of Quincy

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Whether you're talking workmanship, style or richness of tone, Artcore bass is earning praises from the bass community. For 2013 Artcore bass expands its offerings with their first 5-string hollow body. And across the entire Artcore bass series, playing comfort is maximized by a short scale (30.3") neck. Find out what the bass builders at Ibanez are doing to tempt you to add a hollow body to your arsenal.

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Jones' "If I Ever Lose This Heaven." The bottom-end bonus? His warm baritone lead vocal on his reflective ballad "Time Cannot Erase." —CHRIS JISI

MINUS THE BEAR
INFINITY OVERHEAD [Dangerbird]
Cory Murchy and his Seattle alternative outfit drop the progressive math template for a simpler, more rockin' sound, with great results. Murchy's pick and finger work shine through on songs like "Listing" and "Toska" as his pocket approach fits the band's new sound with ease. —JON D'AURIA

LIFE4CE
LIFE4CE [andreasbennetzen.dk]
On their debut collaboration, Danish upright bassist **Andreas Bennetzen** and American drummer Albert Mathias co-create an astonishingly wide world of textures ranging from zen-like to club-ready. Bennetzen's impressive technique, Mathias' drumming and sensitive production, and their shared expertise with electronics combine to create a uniquely 21st-century mélange. —E.E. BRADMAN

PUSCIFER
DONKEY PUNCH THE NIGHT
[Puscifer Entertainment]
Main man **Matt McJunkins,** programmer/engineer **Mat Mitchell**, and **Josh Moreau** of Hoobastank bring an assortment of distorted and effects-laden bass flavors to the latest transmission from Tool frontman Maynard James Keenan's Puscifer. This EP includes two new original tracks, five remixes, as well as covers of Queen's "Bohemian Rhapsody" and Accept's "Balls to the Wall." —JON D'AURIA

TOMAHAWK
ODDFELLOWS [Ipecac]
Mr. Bungle and Fantomas vet **Trevor Dunn** finally joins Mike Patton's Tomahawk, and he brings a circus variety of bass styles, including fast-paced, grinding lines ("Store Letter"), jazzy walking lines ("Rise Up Dirt Waters"), and straight-up rock riffage ("Oddfellows") to this action-packed, entertaining album. —JON D'AURIA

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NEW GEAR

PIGTRONIX
Bass Envelope Phaser, Philosopher Bass Compressor & Bass Fat Drive

Pigtronix' latest bass offerings are guitar products that have been tuned and tweaked for better low end. Highlights of the Bass Envelope Phaser are its vowel-like articulation and Pigtronix staccato envelope circuit, while the Philosopher Bass Compressor boasts infinite clean sustain, a BLEND knob for preserving natural string attack via parallel compression, and a harmonic distortion tuned especially for low-frequency domination. The Bass Fat Drive, which sports a bass-specific low-pass filter, uses a proprietary Pigtronix CMOS clipping concept to sculpt a big sound that breaks up based on how hard you hit the strings.

Street Bass Envelope Phaser, $200; Philosopher Bass Compressor, $170; Bass Fat Drive, $150

Contact pigtronix.com

WARWICK
BC10 Combo Amp

Warwick has expanded its BC series of combo amps with the 13-pound BC10, a 10-watt 1x8 combo with discrete inputs for active or passive basses, a 3-band EQ, a built-in limiter, a stereo AUX IN, and a headphone out.

Street $130

Contact warwick.de

SCHECTER
Sixx Signature Bass

Schecter's new Nikki Sixx Signature boasts neck-through construction with a mahogany body and a 5-piece maple/walnut neck, a rosewood fingerboard, and a custom bridge that offers through-body or top-loading stringing options. Loaded with EMG P/J pickups and available in satin black or vintage sunburst, this Crüe-approved axe is a guaranteed attention-grabber.

Street $1,400 (left-handed, $1,500)

Contact schecterguitars.com

ESP
LTD BB-4

ESP's newest 4-string neck-through features a 5-piece maple/walnut neck, an alder/swamp ash body, and a rosewood fretboard. The LTD BB-4 is fortified with Seymour Duncan/Basslines Quarter Pounder P- and J-style pickups; a thumbrest, clear pickguard, Grover tuners, chrome bridge, 34" scale length, active/passive switch, and 3-band onboard EQ with mid-frequency control round out the BB-4's feature set.

Street $800

Contact espguitars.com

NS DESIGN
CR5 Radius 5-string

The Czech-made, 35"-scale CR5 Radius sports a phenolic fingerboard on a graphite-reinforced maple neck. A maple top adorns a body chambered for lateral balance and radiused for maximum playing comfort. The Radius' custom EMG pickups are matched with NS Design's bridge-mounted piezos, and controls include treble and bass boost/cut, a magnetic-pickups selector switch, and a switch for blending magnetic and piezo pickups. This headless bass accepts conventional single-ball strings.

Street $2,700

Contact nedsteinberger.com

RADIAL ENGINEERING
StageBug SB-2 Passive & SB-4 Piezo Direct Boxes

Looking for a subcompact DI for your upright? Your electric? Your piezo-equipped ABG? Radial Engineering has got you covered. A -15dB pad makes Radial's SB-2 compatible with both passive and active electric basses, and a polarity reverse switch helps solve phasing issues without the EQ impact of notch filtering. Meanwhile, the StageBug SB-4's high 10MΩ input impedance is designed to smooth out the squawk common to piezo pickup systems.

Street $80

Contact radialeng.com

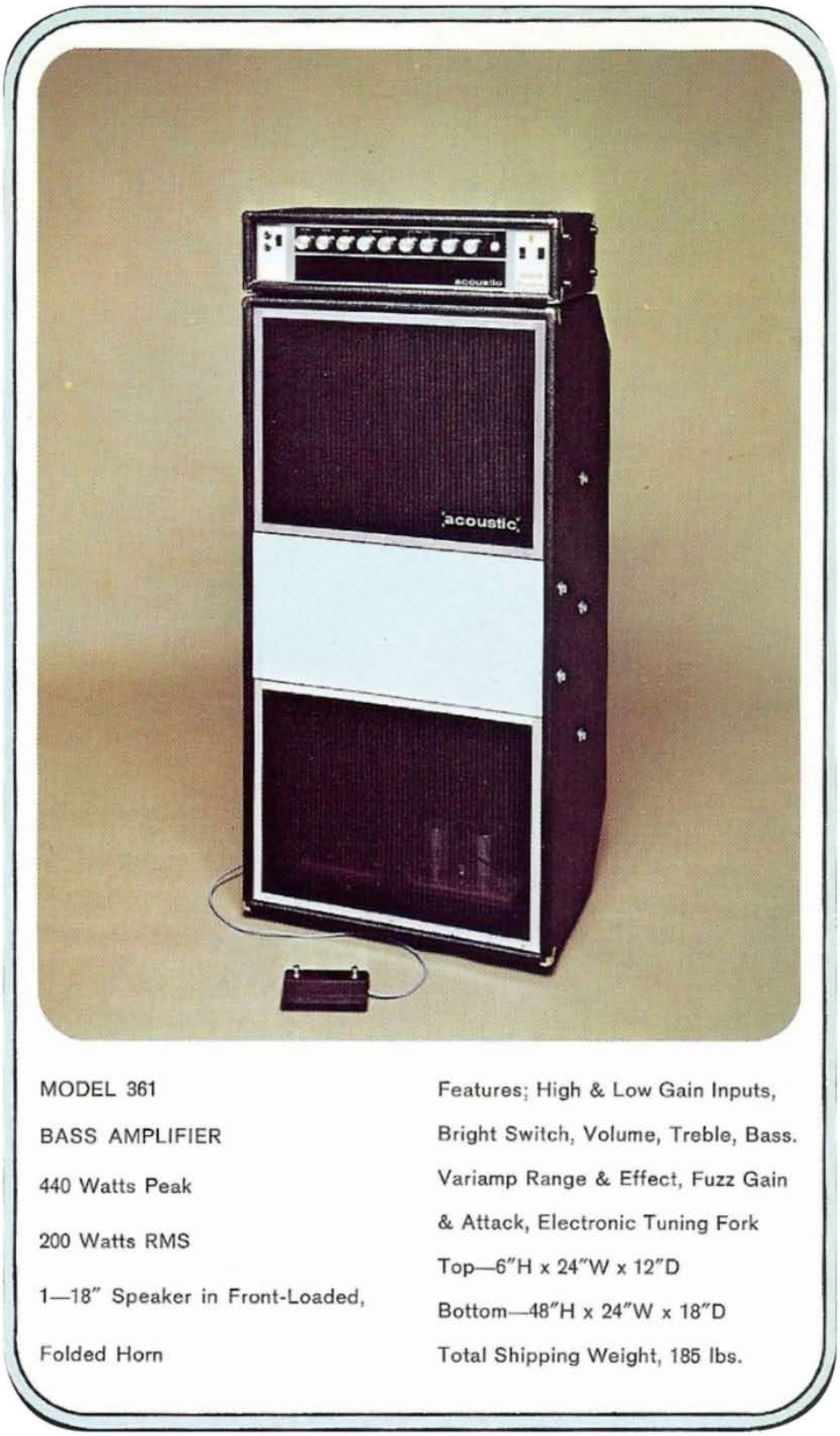
From a 1971 Acoustic catalog

360 DEGREES OF THE ACOUSTIC

full circle

ON A WARM SUNDAY MORNING LAST OCTOBER, A DOZEN OR SO BASS GEEKS SAT IN A ROOM AT SIR REHEARSAL STUDIOS IN LOS ANGELES WAITING FOR A BASS PLAYER LIVE! EVENT TO BEGIN. IT WAS JUST BEFORE 11:00, AND ALTHOUGH MOST OF THEM WERE THERE TO ATTEND AN HOUR-LONG CLINIC DUE TO START ANY MINUTE, A FEW FOLKS HAD ARRIVED EARLY TO SCORE FRONT-ROW SEATS FOR THE 12 O'CLOCK BOOK SIGNING WITH DURAN DURAN'S JOHN TAYLOR.

BY E.E. BRADMAN



Acoustic's catalog listing for its 360 stack. (Officially, "Model 361" was the name of the cabinet.)

The online description of the clinic didn't say much, but it was a safe bet the attendees were at least a little familiar with some of the highlights of this particular clinician's resumé—his gigs with Sly Stone, Booker T., Billy Preston, Santana, and Etta James, perhaps, or the Tower Of Power tour in 2001 where he'd filled in for Rocco Prestia—as well as his off-the-wall style and seriously funky pick grooves. But the audience had a special surprise in store for them that day.

Finishing his setup and standing in front of the onstage mic, Bobby Vega pointed behind him to a tall, wide, black amp with a light blue panel. It was a far cry from the featherweight heads and chiropractor-approved cabs that were the main attraction down the hall. "This is where I started," he began. "This is what made me want to play. When I would close my eyes and fantasize about bands, when I visited Bay Area music stores as a 12-year-old, when I saw movies like *Woodstock*, and when I would go see bands at the Fillmore and Winterland, the guys who got my attention usually had an Acoustic 360 behind them."

Though rarely seen on stages today, the Acoustic Control Corporation's 360 stack—a 360 head and a 361 cab—was once the most desirable bass amp on earth. Unleashed right at the end of 1967, just as the first generation of electric guitar gods were learning to turn their Marshall stacks up to 11, the 200-watt, solid-state 360 was perfect for the new breed of bassists, who had been forced to choose between the Fender Dual Showman, which maxed out at 100 watts, and 300-watt Sunn Coliseum amps. The 360 might not have been as loud as the Coliseum, but with its rear-firing horn, 1x18 speaker, proprietary Variamp presets, and distinctive cabinet, it projected all the way to the back of the room with a warmth and a clarity that set it apart from every other amp.

the PRS Grainger Bass

In 2003 Gary Grainger sat down with our engineers and helped us create the genesis of the Grainger Bass. Originally available only through Private Stock, the Grainger 4 and Grainger 5 are now available from our core line in an elegant and simplified configuration. This instrument has become the go-to bass for many of today's top musicians. Because of the extraordinary woodwork, hardware and proprietary pre-amp, these basses have all the tone, clarity, power and feel a player needs.

© 2013 PRS Guitars / Photo by Marc Quigley

George Grexa. Below, the new Acoustic 360

bringin' it back

THINKING OF RESURRECTING THAT ELUSIVE AMP from the good old days? Get ready to drown in paperwork, search the universe for just the right parts, and manage intense anticipation from the your online community.

As many Acoustic 360 fans know, George Grexa snagged the rights to the Acoustic name nearly seven years ago, and he's spent the last few years telling folks that a new 360 is on the way. What's taken so long?

First, a bit of company history: Russ Allee left Acoustic Control in 1980, and the Marks family sold the company a few years later; it wound up in the care of a Mexican distributor, and when he died in a plane crash, the brand languished in the vaults. Global music-instrument giant Samick bought the Acoustic brand sometime around 2001, just as Grexa and fellow Doors/Acoustic fanatic Mark Jamieson—already refurbishing old Acoustic cabs—decided to design their own versions. In 2006, after a three-year process, Grexa landed the rights to build and sell American-made Acoustics worldwide. Within a year, however, Samick had sold the Acoustic name (and Grexa's contract) to Guitar Center. Grexa's company, GPG/Acoustic USA (www.acousticbassusa.com), owns the rights to produce Acoustic products, and Guitar Center must approve anything GPG does with the name "Acoustic" on it.

How hard was it to go from being hardcore fans to actually making working versions of the 360 preamp, the 361 cabinet, and its more compact brother, the 1x15 361M? "Basically, it was like constructing a building from scratch with just a screwdriver," Jamieson says, chuckling. "But we knew that if we didn't do it, it wouldn't get done." Most challenging were the two-year process of UL certification and spending thousands of hours finding the exact parts they needed. "We tried to find the same parts used on the original 360, but unfortunately, it's not always clear where they came from or who made them. We spent months sorting through 15,000 handles, for example, to find the perfect one. We'd locate the right part and it'd be like Christmas—and then we'd remember that we still had 530 parts to go!"

Despite the difficulties, Grexa and Jamieson did have several strokes of serendipitous luck and lots of help from Gerst and Allee. "Those guys have put a lot into this, and we couldn't have done it without them," says Grexa. Jamieson concurs: "We've had a working prototype since 2007, but we've spent the last six years tweaking it and getting the details right. It's not worth doing if you don't do it right. Now we're ready."

Timely as it was, the new kid on the bass block also benefited from an unexpected publicity boost in early 1968. When Jim Morrison was arrested onstage in New Haven, Connecticut in December 1967, the Doors and their Acoustic amps got a full-page spread in the April 12, 1968 issue of *Life* magazine—the same one that featured recently slain civil rights leader Martin Luther King Jr. on the cover. Word of the cool black and blue amps spread like wildfire, and the brand took off. Santana bassist David Brown rocked a couple 360 stacks at Woodstock. Larry Graham thumped a 360 with Sly & the Family Stone and later with Graham Central Station. Rick Grech of Blind Faith and Traffic played through one, as did Joe Cocker bassist Alan Spenner, Cold Blood's Rod Ellicot, Tim Bogert of Vanilla Fudge, Buddy Miles bassist David Hull, War's B.B. Dickerson, Rick Laird of Mahavishnu Orchestra, Foghat's Tony Stevens, and Larry Taylor of Canned Heat. Carl Radle backed up Eric Clapton and Leon Russell with a 360, John McVie powered Fleetwood Mac with two 360s, and John Paul Jones spent a big chunk of his time with Led Zeppelin (1969–1975) running a couple 360s onstage. And then, of course, there was Jaco Pastorius, whose revolutionary pyrotechnics would not have been the same without the twin 360 towers he bought in 1971 and used until the last few years of his life.

Back in his clinic, Bobby Vega used a handful of vintage Jazz Basses (with harmonics and an MXR Digital Delay) to conjure Jaco, Larry Graham with "Higher" and "Hair," and John Paul Jones with "Black Dog," thus paying homage to three very different players who laid down their heaviest licks through that fearsome Fender Jazz Bass/Acoustic 360 combination. The room filled to capacity and then overflowed as Bobby made the 360 grunt, coo, burp, and bark, blowing away the crowd and proving just how crucial that celebrated amp had been to the most important grooves of those iconic players. When it was over, even the boy-crazy Duran Duran fans had to applaud.

The Acoustic 360 was the brainchild of Harvey

GRIT DIRT FUZZ CHUNK OVERDRIVE FUN...

Effects go by many names and come in many flavors. We know that putting a guitar stompbox in a different colored case does not a bass pedal make. Bass players deserve pedals specifically designed for their frequency spectrum. Vintage pedals have their place, but finding that sweet spot isn't always so easy. You have to deal with noise, signal loss, and tones that can change with battery life or when things heat up on stage. Some of those old Germanium-powered effects are more sensitive than a train-car full of nitro.

Tech 21's circuitry unifies righteous, vintage tones with modern dependability. Utilizing the best components, each unit delivers a wealth of hot driven, usable tones.

Give your pedalboard a boost with some tasty grit, dirt, fuzz, chunk, overdrive, and fun...

BASS BOOST CHORUS

The Bass Boost Chorus gives bass players something they have long deserved: a chorus that actually works. On bass. This pedal has been optimized to avoid the 'motion sickness' side-effects of traditional chorus effects. A key aspect of this design is the Detune control, which adjusts the pitch of the choral voices to create deep and lush chorus before you dial in any modulation. Put some sweet on your low with the Bass Boost Chorus.

RED RIPPER

If you think bass stompboxes don't have anything new to offer, you're in a for a nasty surprise with the Red Ripper. This wickedly dynamic effect gets meaner the harder you play, shifting from enhanced lower harmonics to buzz-saw, higher harmonic distortions. In addition to an active 3-band EQ and adjustable Drive and Level, the sinister R.I.P. control drives your tone from vintage fuzz to monolithic distortion and beyond, into Brassmaster-style octave fuzz and Moogie-style synth tones. Bloody amazing.

ROTO CHOIR

Inherently compatible with all instruments, ever try a rotating speaker cabinet with bass? Specially developed SansAmp technology recreates the swirling glory and complex interactions of both the rotating lower speaker and the treble horn. A powerful control section allows you to adjust all of these elements to create endlessly rich, multi-dimensional modulations. Isn't it time you had some serious fun?

BASS BOOST FUZZ

When you want a huge, 360-degree, room-filling bass tone, step up to the Bass Boost Fuzz. Paying homage to the fat, gritty sounds of '60s fuzz bass, this pedal will put some musical rage in your low-end. When you need more focus and edge, dial in the +CLEAN control to add just the right amount of direct tone to your mix. And when you want it louder, the independent Boost control kicks in up to 21dB of additional, unadulterated volume.

TECH 21

Designed and Manufactured in the U.S.A.
www.tech21nyc.com

Gerst and Russ Allee, two engineers with different backgrounds who shared a passion for innovation. Gerst, a sound engineer and producer who had co-written hit songs for the Byrds, was a longhaired guitarist who says that by 1967, he had picked up just enough technical know-how to make him dangerous. Allee was a clean-cut, UCLA-trained engineer from the hi-fi stereo world. The combination of their perspectives and strengths made the 360 the highlight of the seven years they worked together at Acoustic.

Gerst left the company in 1974, a couple of years after designing Acoustic's fretless Black Widow bass. He went on to work for Fender, Morley, and Roland, eventually designing the ultra-collectible Delta Concept 1 guitar amp in the late '70s. Today, he runs Indian Trail Recording Studios near Dallas with his son Alex Gerst. After Allee left Acoustic in 1980, he founded AMP bass amps, designed circuits for Eden, and freelanced for companies such as Alesis; his designs for Gibson gave birth to Thunderfunk amps, and his influence on former Acoustic and AMP employee Steve Rabe, founder of SWR and Raven Labs, is undeniable.

BOLDLY GO...

soundblox 2
MULTIWAVE BASS DISTORTION
...into the uncharted universe of Multiwave Distortion. We've loaded all the killer low-end retaining distortion and futuristic synth-like fuzz tones of our Soundblox Pro Multiwave Bass Distortion into an incredibly compact and durable cast aluminum housing. This mini-monster features Multi Band, Foldback, and Octave distortions, a remarkably flexible three-band tone control, separate clean and distortion mix knobs, Universal Bypass™, and two user presets. Go boldly.

Harvey Gerst soundchecks several Acoustic 260s onstage.

Almost 45 years after their most famous creation hit the streets, Gerst and Allee are proud to be involved in a reboot of the Acoustic 360 by George Grexa, a drummer, producer, and businessman who has spent decades refurbishing original 360s (see sidebar). The Acoustic USA 360, tweaked and updated by Allee, gives a new generation a chance to savor their legacy.

This, in their words, is the story.

Harvey, what did you do prior to joining Acoustic?

GERST I had worked at JBL for eight years, doing customer service, designing the F-series guitar speakers, and working in quality control. I was also doing session work, so I was hanging out at studios and learning a lot about how frequencies shape sound.

What brought you to Acoustic Control?

GERST A friend of mine was a sales manager for Acoustic, so I went by to check out their amps

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in 1966. I thought they were the worst amps I had ever seen. I went back three or four weeks later, and I told [Acoustic president] Steve Marks, "I don't think you understand just how bad these amps are." He asked me what I'd do, and that's when I began sketching out what would later become the 260 and the 261 guitar amps.

Allee I worked for Robert Marks, Steve's dad, at Automata International Corporation in the early '60s, where we played around with some guitar amp ideas. When that company went belly up, Bob and Steve started Acoustic, and I went to work for them as a consultant. The first product I worked on with Harvey Gerst was the 260.

What did you do at Acoustic?

Gerst I did PR and advertising, I wrote all the manuals, and I went around to clubs, hung out at recording sessions, and flew around the country helping people with their Acoustic amps.

Allee I held a lot of jobs; I was executive vice president most of the time, and I did a lot of projects over the years. My last job was president. Harvey was more responsible for the company's success than anyone else, including the owners [*laughs*].

When you put out the 360 in 1967, who was your competition?

Gerst The biggest things around for bass were Fender's Dual Showman, with a couple JBL speakers, and the Sunn amps.

Allee Ampeg had begun working on the SVT, but we weren't aware of it.

You were coming from different worlds. How was your working relationship?

Allee We'd go back and forth on Harvey's ideas. Sometimes I hit it right on and sometimes I wouldn't, and I'd have to go look at other things in the marketplace.

Gerst Russ and I would sometimes have pitched battles. He was coming from a hi-fi background, and I was coming from live and recorded music, two different philosophies. But once we understood each other, the magic happened.

What can you tell us about designing the 360's circuit?

Gerst A year after I started at Acoustic, we had the 160 guitar amp, and then the 260 guitar amp. We needed a bass amp, so I sketched out a preamp design, and I was able to tell Russ what I wanted.

Allee Harvey defined the features of the 260, and then he and Steve worked out the appearance. I did the circuitry for them. For the 360, we took the 260 circuit boards, changed some of the features, and lowered some of those frequency points.

Gene Czerwinski of Cerwin-Vega was involved with designing the 361 cabinet, right?

Allee Yes. I asked Gene, as a favor, to come up with something good for a bass guitar amp. He gave me two raw plywood boxes, and one of them was this W-shaped cabinet. There were a lot of musicians in and out of the factory, so Steve Marks loaned that cabinet to a small rock & roll group, who took it out one weekend for a gig and wouldn't bring it back. We figured that was probably a good sign [*laughs*].

Why do you think the 360 sounds so musical?

Gerst There's a range from 200 to 300 cycles that sounds like mud; if you crank up those frequencies, it just muddies everything. The Variamp was able to cut all that out.

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Bobby Vega

ALLEE I attribute a lot of the magic to the speaker and the cabinet, and Gene Czerwinski deserves a lot of credit. It's a unique tonality, and the amplifier circuitry has its own character, of course. The final result turns out to be very desirable.

How did you choose the color for the panel across the front?

GERST I made them light blue because most television cameras at the time were monochrome, and white would just blossom. Most announcers wore blue shirts that showed up white on black & white TV, so I made the colors light blue.

It's amazing how loud the 360 can be, especially at a distance.

GERST It really allowed bass players to keep up with Marshall stacks. The 360 wasn't that great for clubs, but boy ... If someone was playing an Acoustic and you were driving down the street outside the club, that's all you'd hear. That front-loaded folded

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~ Jim Warren
(Radiohead, Arcade Fire, Nine Inch Nails)

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~ Joel Lonky
(Rob Zombie, Goo Goo Dolls, P. Diddy, Billy Idol)

"Radial DI's provide the flexibility I need to perfectly match any situation I come across. I specify Radial exclusively for every tour I mix."
~ Dave Natale
(Rolling Stones, Joe Cocker Lionel Richie, Fleetwood Mac)

"The Radial JDX is almost too good to be true. The artists hear the sound they are playing and I'm not fighting mic coloration any more. I just plug it in & turn it up."
~ Jon Garber
(Rascal Flatts, Brad Paisley, The Band Perry, Chely Wright)

"On the Santana tour, we have Radial J48's on guitars and Radial JDI's on keyboards. Since January this year we have traveled all over and the Radial DI's have worked great!"
~ Rob Mailman
(FOH engineer - Santana)

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From left, Harvey Gerst and Russ Allee in 2009.

"for the first time, people were asking bass players to turn down." —Harvey Gerst

horn tends to get louder the farther away you are. For the first time, people were asking bass players to turn down.

Allee The horn-loading 18" speaker provides an efficiency that is much greater than direct-radiator loudspeakers, so although the original 360 put out only about 200 watts, it could play much louder than most things. And then the horn had a character of focusing the sound at a distance. Players would inevitably tell us, "I was in this big auditorium, and the guys in the back were getting pasted to the wall with bass."

Some players used the Acoustic 370, introduced in 1972, including Stanley Clarke, Bootsy Collins, and John Deacon. How was it different from the 360?

Allee Over the years, musicians commented that they liked the 370, but they *loved* the 360. It wasn't that the 370 was bad—in fact, it could carry a two-ohm load. But the preamp was quite a bit different from the 360.

How did you approach building a 360 for George Grexa?

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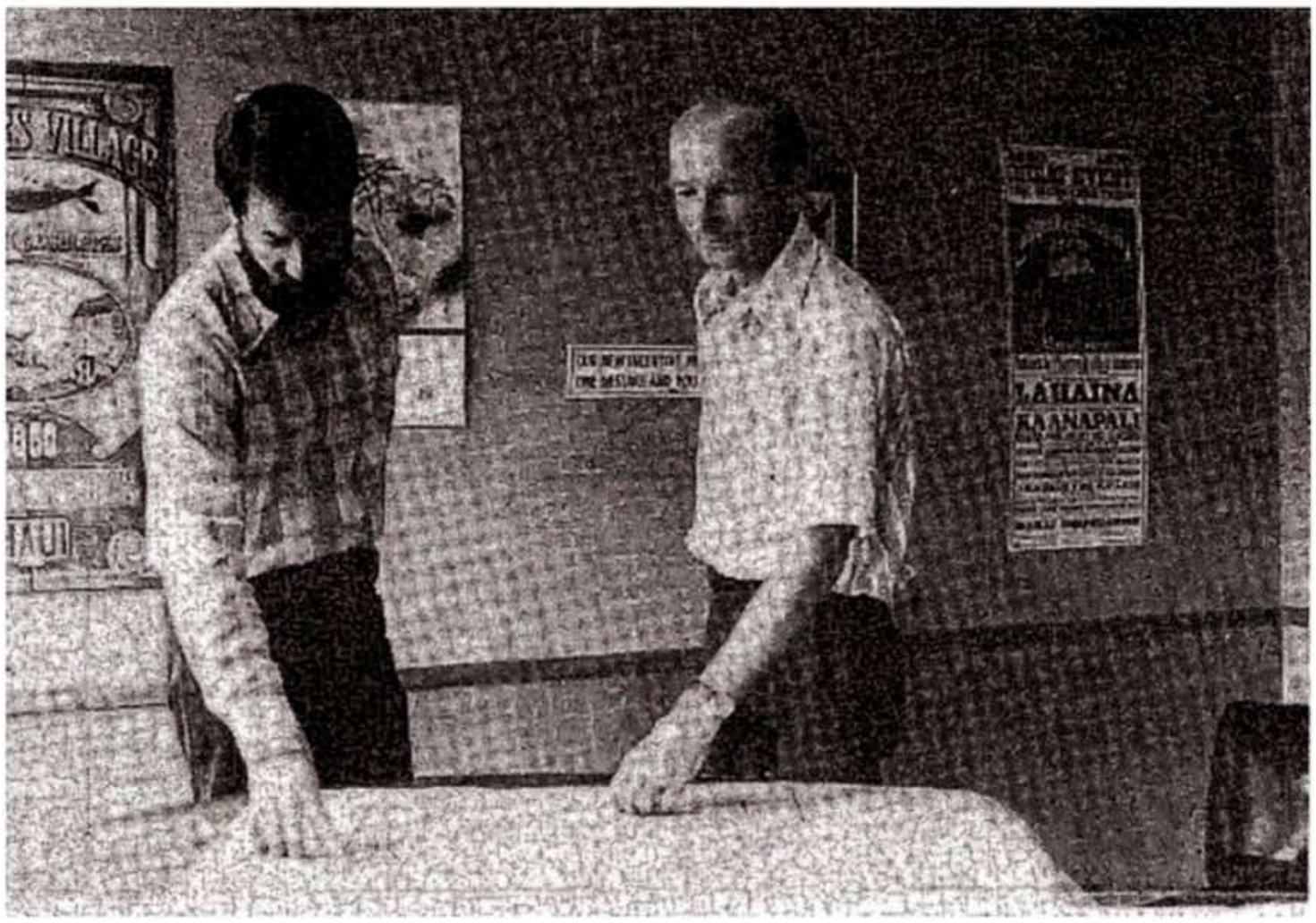

From left, Steven Marks and Russ Allee in the early '70s

Allee When George called and said he wanted to reintroduce the 360, it had been 40 years since the original. We used more modern equipment and integrated circuitry for most of the stages, and I've learned a lot about what bass players like since we did the original 360. So the new 360 has a much more tailored response, and it's easier to manipulate. Probably the most important factor of a musical-sounding bass amp is a dip in the mids anywhere between 250Hz and 350Hz, so we've built that into the amp.

What else did you change?

Allee When we were building the first one, it was a new era of rock & roll. Everyone wanted very noticeable changes when they flipped switches, so on the early model, some things are just too much. There was a BRIGHT switch that boosted the upper frequencies, and it went too far. This time, we also incorporated a chip that does the compression and sets the gain, and we eliminated the tuning mechanism. The tone shaping is built in an internal, fixed manner. The new 360 also has a more conventional tone control that boosts and cuts treble and bass, which gives you more versatility. The new Variamp

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has six positions instead of five and a better choice of frequencies. And the other thing is that on George's amp, we incorporated a minor bit of controlled distortion; on the faceplate, it's referred to as GROWL and GRIT.

Was there anything you had always wanted to fix?

GERST George has done something I would have done if I had continued with the company, which is to add some top end. The 360 was never boomy, but its top-end articulation could have been better.

ALLEE We decided to put in a high-frequency driver and a horn so that players would have something above the muffled 18" speaker. Most musicians don't want to hear a harsh horn on their bass amp, though, so I dropped the level substantially and brought it in mildly. It's switch-selectable, too.

Did players tell you how much they loved the amp?

GERST I was at either a NAMM show or AES in Los Angeles once, and Jaco came up and told me he loved the Acoustic 360. I told him I loved his playing! Another time, I saw Jeff Berlin at the Zon booth at NAMM, and Jeff stopped everyone and said, "Here's the guy who designed the JBL F-series speakers that got us heard for the first time, as well as the Acoustic 360. If it weren't for him, we bass players would still be in the dark."

ALLEE I was looking at an online bass forum, and there was an ongoing conversation. I don't remember what it was about, but one of the guys ended his post by saying, "We owe so much to Russ Allee." I came across that unexpectedly, and here's a guy on the other side of the world saying that. My head swelled up to about three times the normal size [*laughs*]. **BP**

STTINGER

Horse sense

BILLY TALBOT ON ENERGY, EMOTION & FREE EXPRESSION WITH NEIL YOUNG & CRAZY HORSE

BY JIMMY LESLIE | PHOTO BY JAY BLAKESBERG

NEIL YOUNG & CRAZY HORSE'S BILLY TALBOT POSSESSES A PROFOUND UNDERSTANDING of how to pick up on a tune and make it flow. From the explosion of 1969's "Cinnamon Girl" on through "Hey Hey, My My" and into the present, Talbot has been Young's rhythmic compass and eternal energy source. NY&CH convened to record at Young's house during full moons last spring and summer. The sessions yielded *Americana*—a rough-and-tumble take on classic American folk tunes—and *Psychedelic Pill*, a double-disc dose of time-honored songsmith built on extensive improvised jams.

Talbot's second solo release, *On the Road to Spearfish*, falls sonically and stylistically near the Crazy Horse tree with additional instrumental ornamentation here and there. He leads his own band on vocals and guitar or piano, so Talbot comprehends the bassist-serving-songwriter scenario from both perspectives.

What does serving the songwriter mean to you?

It means adapting to the songwriter's feel so completely that he or she doesn't notice any change when the band plays the song. I take pride in making sure the songwriter can sing the song as well or better than when he or she does it alone. We try to make Neil feel as comfortable playing a song on electric guitar with Crazy Horse as he did on the original instrument, which might have been acoustic guitar or piano. Sometimes a song takes on a whole new feel with the band, but we try to respect its root.

What is at the heart of your bass style, and how do you apply it to Crazy Horse?

My bass style is simply to keep the feel flowing. I don't like to make up things, per se. I like to let elements beyond

INFO

LISTEN

Neil Young & Crazy Horse, *Psychedelic Pill* [Warner Bros., 2012], *Americana* [Warner Bros., 2012]; Billy Talbot Band, *On the Road to Spearfish* [Vapor, 2013]

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CONNECT

Check out video from this interview of Billy Talbot playing "Cowgirl in the Sand."
bassplayer.com/may2012

"WHEN YOU START TELLING SOMEONE WHAT TO DO, YOU LOSE A DIMENSION OF THAT PERSON."

playing the changes and the groove come to me within the feel as the song progresses. We don't play R&B songs built on dominant bass lines; our songs are all about the lyrics or the sincere expressiveness of Neil's lead guitar, so mostly my job is to play a lot of root notes with the main feel, and stay that way for however long is required with energy. Capturing that magic is really important to Crazy Horse, so we like to record a new song the first time we perform it.

Can you cite an example from *Psychedelic Pill*?

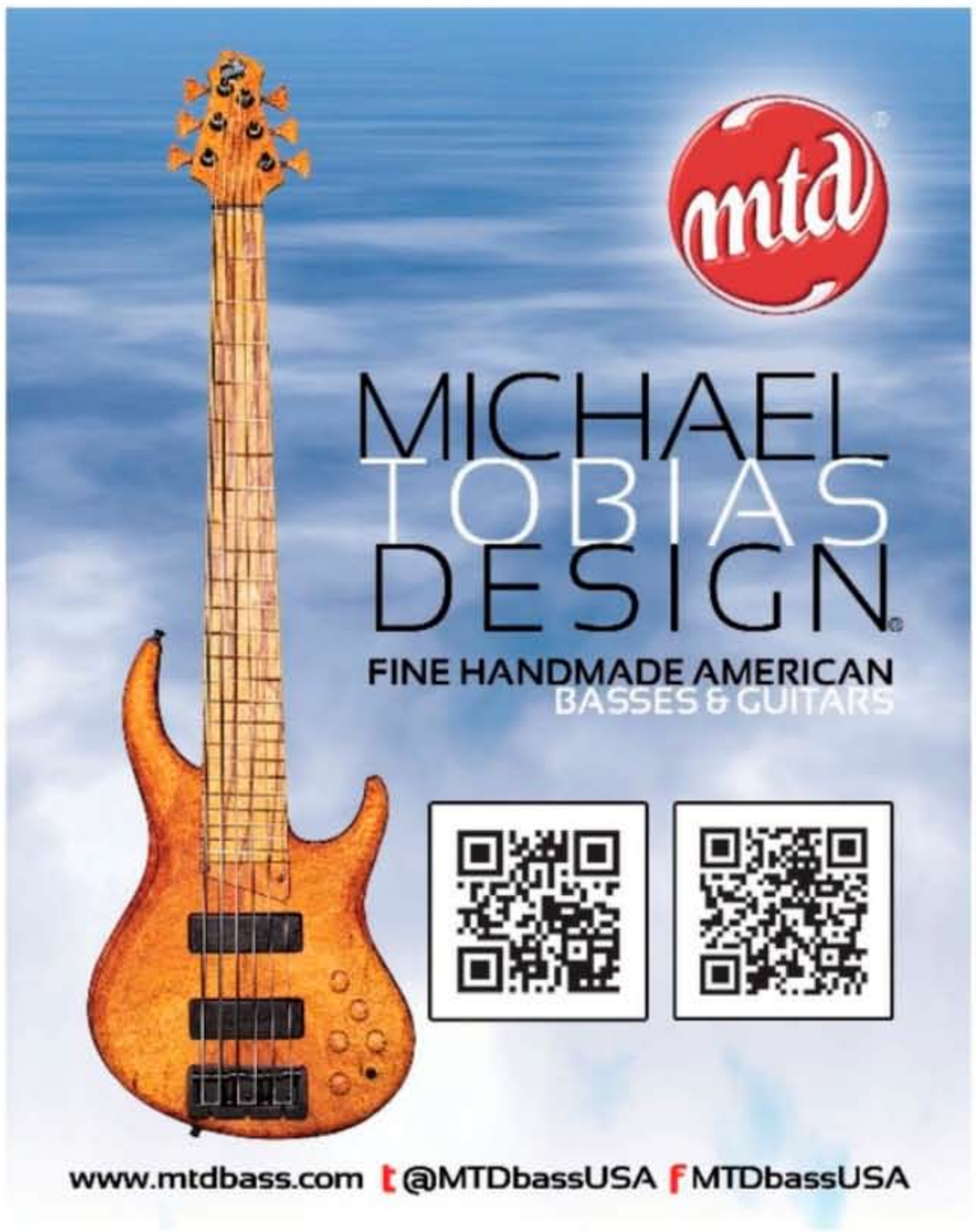
"Driftin' Back" was the first real jam we'd played together in eight years. It's mostly *Asus2* to *Em* for nearly a half an hour. You'll hear us expound on the feel in different ways during long instrumental sections. The important thing is when Neil starts singing again the song isn't in a completely different place.

How much direction does Neil offer?

He might offer suggestions, but Neil never tells anybody what to play, and neither do I. When you start telling someone what to do, you lose a dimension of that person. You're not letting them breathe, so they're not going to bring all of whatever they've got to your song. The key is getting the right people. Tommy Carns plays bass in my band, and he totally gets it. I don't have to say much to him at all.

What's the most challenging aspect of serving Neil and his songs?

The most challenging part is just being there. You have to respect the moment when you're recording a new song, and that's especially true with Crazy Horse because the first take is usually the only take. You have to be ready in your mind, heart, and spirit to work well with the other players regardless of what any of you are going through at that particular time. Feel is the most important aspect of making music, and if the fresher the feel is, the more likely you are to capture people's unique, unbridled energy. There's a full moon energy that affects everything on the planet including people. We find it a good time to put something



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JIMMY LESLIE

down and leave it that way.

Can you shed some insight on your favorite Crazy Horse bass line?

"Cowgirl in the Sand" comes to mind because I had only been playing bass for about six months when we recorded it. Normally, I would just follow the changes along with the rhythm guitar because, well, why should you do anything more? If you're going to step out as a bass player, you'd better have something to say. I felt this raw, emotional energy that I had to throw out there through those pentatonic runs on "Cowgirl," and it worked out great, even though it's not perfect by any means. Throughout the years I've learned to play it much better, but putting that same energy into the part each and every time onstage is something you cannot fake.

What are your thoughts on Rick "The Bass Player" Rosas, with whom Neil also has a long history?

Neil has mainly used Rick and people like him playing acoustic-oriented songs like "Heart of Gold," but over the eight years prior to last year, Neil had Rick in his band doing much of the same electric stuff we normally do. I don't think it's as exciting as Crazy Horse, but Rick plays the parts he should be playing. I like him doing the country stuff because he comes up with great parts and has great touch. Rick has developed a lot of chops playing with people like Joe Walsh. I don't play much with other bands, and I don't know much theory beyond major and minor scales. The main thing I've worked on is being able to hear the difference between whole- and half-steps, and hitting the note that I want to play. Ultimately, I'm more of a bass player/songwriter kind of guy. I'm into following my own star. **BP**

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SOUNDROOM

Alt de Facto PX4

Alt de Facto GF4

Fano
Alt de Facto PX4 & Alt de Facto GF4

BY BRIAN FOX

IN HIS ALT DE FACTO LINE OF BASSES AND GUITARS, BUILDER-DESIGNER DENNIS Fano seeks to build historical replicas of instruments that never actually existed. With the PX4, Fano repli-creates a 32"-scale bolt-on non-reverse Gibson Thunderbird; with his semi-hollow GF4, it's as if he's spliced the genes of a Gibson EB-2, a Fender Coronado Bass, a Guild Starfire Bass, and Höfner 500/2. Twisted? Perhaps. Hip? Undeniably.

SPECIFICATIONS

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Pros A stellar re-creation of a bass that never existed—but should have.
Cons None.

ALT DE FACTO GF4
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Cons None.

SPECS

Contact fanoguitars.com

Alt de Facto PX4
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Fingerboard Rosewood
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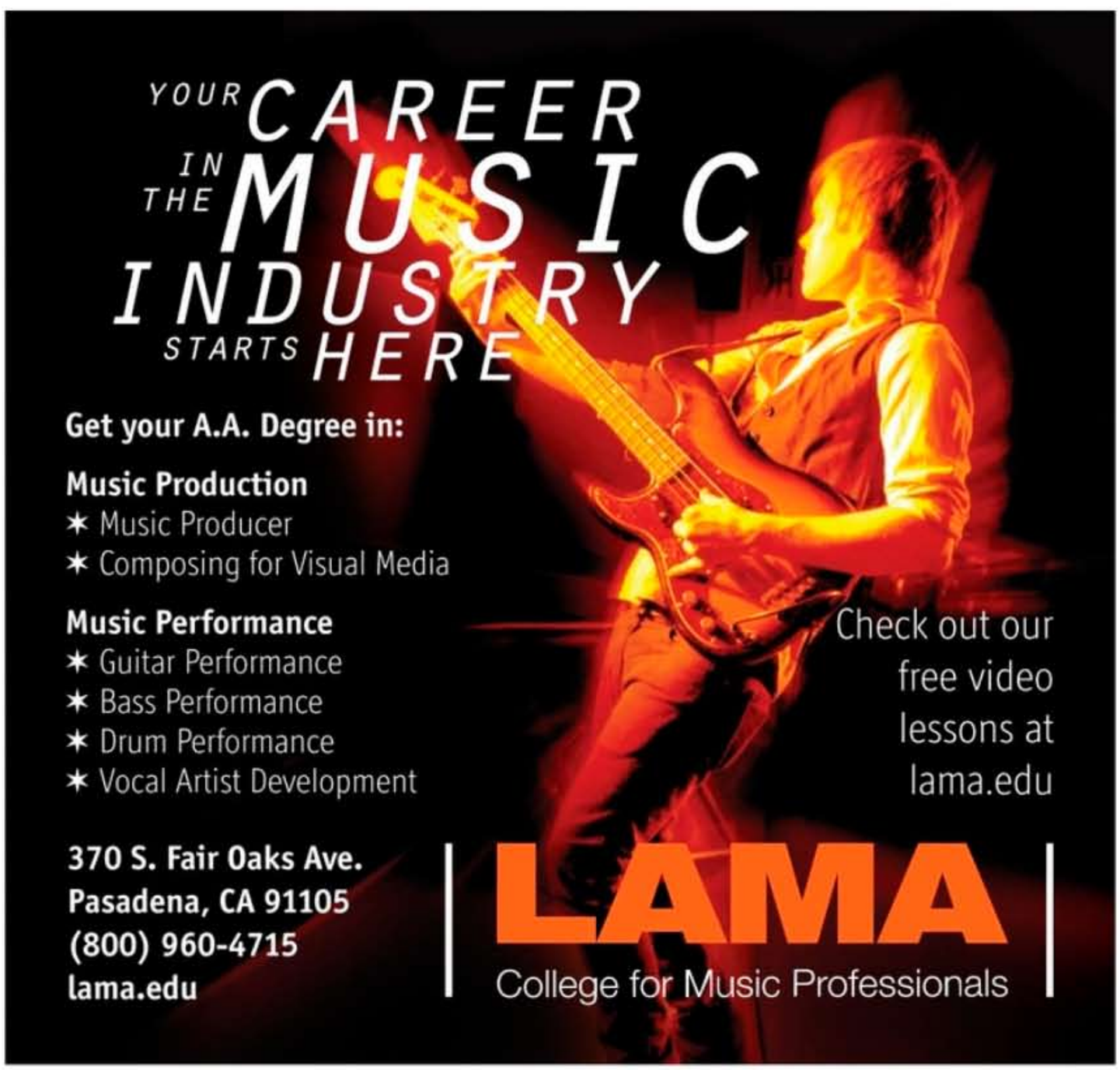
Controls Volume, pickup blend, ToneStyler tone control
Weight 8.5 lbs
Made in U.S.A.

Alt de Facto GF4
Construction Bolt-on
Body Swamp ash
Top Swamp ash
Neck Maple
Fingerboard Rosewood
Scale length 32"
Width at nut 1.5"
Pickups Lollar Firebird
Controls Volume, pickup blend, ToneStyler tone control
Weight 9.5 lbs
Made in U.S.A.



NON-REVERSE ENGINEERING

First, a bit of history: The body style of the Gibson Thunderbird, introduced in 1963 and made famous by such players as Simon Gallup and Nikki Sixx, was flipped from 1966 to 1969, in response to a legal suit brought by Fender. Though less common than the original body style, "non-reverse" T-Birds have been seen in the capable hands of players like John Entwistle and Mike Watt. Unlike their EB-series brethren, which generally have a scale length of 30.5", both styles of T-Birds were 34"-scale.

Enter, the Fano Alt de Facto PX4. With its heavily distressed "Pink Mary" finish and aged nickel hardware, the PX4 looks as if it's been ridden hard and put away wet. Though some relic'd instruments can feel faked and forced, the PX4 feels like the real deal; the wear patterns on the back of the neck are legit, and the instrument plays as if it's actually been broken in.

Though I have and play a number of (short-scale) 30"-scale basses, I hadn't spent much time with (medium-scale) 32"-scale basses before these Fanos came to town; I'm a huge fan. While I still love the massive fundamental present in short-scale basses, the medium-scale Fanos felt more substantial. And whereas string tension on a short-scale is often spongy, the medium-scale Fanos felt stable, yet pliable.

The PX4's electronics are Spartan—with a twist. Next to the volume and pickup blend knobs, the PX4's tone knob controls a Stellartone ToneStyler. While a conventional tone control utilizes a single capacitor to roll off high frequencies, the PX4's ToneStyler uses 10 discrete capacitors for an expanded range of sounds, all while preserving the midrange often lost when rolling back on a normal tone knob. [For more on the ToneStyler, check out our full review in the August 2010 issue.]

For pickups, Fano turned to Jason Lollar of Lollar Guitars. Good call. With a bridge pickup slightly over-wound for a better balance, the Lollars sounded awesome—big and beefy in the neck position, well-balanced when blended, and thick and barky at the bridge.

SEMI-HALLOW

In some respects-scale length, electronics, fit and finish—the semi-hollow GF4 shares a lot in common with the PX4. But without a doubt, the GF4 is a beast of a different breed. One of the vibiest basses to pass through the BP offices in quite a while, the GF4 displays the same degree of expert craftsmanship and attention to detail as the PX4—and then

some. With its offset dual-cutaway body—accented by a marvelous faux-tortoiseshell pickguard—the medium-scale GF4 balances beautifully on a strap and in a lap. Strung with D'Addario XL Half Rounds, the semi-hollow Fano is woof-y as wolfhound with the bite of a pit bull. While some semi-hollows are prone to sound muddy, the GF4 speaks clearly at all settings. And for what it is—a passive semi-hollow with two pickups and a tone control—the bass is remarkably versatile.

Whereas the PX4 uses Lollar Thunderbird-style pickups, the GF4 has pickups modeled after Gibson's Firebird guitar pickups. Don't scoff—it actually makes perfect sense. At their best, semi-hollow basses offer warmth, woof, and bite. But that woof can turn into a murky, muddy mess with the wrong pickups. The brightness of Lollar's Firebird-style pickups offset the darker acoustic character of the GF4 brilliantly. Again, well played.

For their fresh takes on would-be classic basses—let alone their superior quality and thoughtful pairings of pickups and electronics, the Alt de Facto PX4 and GF4 earn BASS PLAYER Editor Awards. Bravo! **BP**

Ibanez
BTB1405E Premium

BY BRIAN FOX

WITH AN ARTIST ROSTER THAT RANGES FROM THRASH/ELECTRONICA iconoclast Thundercat and metalcore monster Mike D'Antonio to fretless phenom Gary Willis and R&B jazzer Gerald Veasley, it can be tough to pinpoint the Ibanez aesthetic. A look at the company's bass products—which span from the ergo-approved Grooveline to the fabulously flexible Soundgear and the sexy semi-hollow Artcore basses—makes it even harder to get hip to the trip. Simply put, it would seem there's a little something for everyone, from the headbanger-in-training to artist-in-residence. Cool.

Back in the January issue, we were charmed by Ibanez' new ATK805E Premium, which elegantly blends old- and new-school vibes. This month we turn to the BTB1405E Premium, a 35"-scale neck-through 5-string that seeks to capture the look, feel, and sound of boutique basses with much bigger price tags.

With its "hippie sandwich" layers of tone woods (mahogany, maple, bubinga, and walnut ... tasty!), versatile onboard preamp controls, and buzz-worthy Nordstrand Big Singles pickups, the BTB certainly looks boutique-chic. Along with the seven layers of wood comprising the neck, a figured maple top and light satin finish give the bass a woody, organic feel. I personally found the BTB's chiseled contours and somewhat severe edges a little less than inviting at first, but I soon warmed to the instrument's kinder, gentler features. Construction, fit, and finish were all top-notch, with nary a loose screw or sharp fret edge. With its heavy-duty locking Neutrik output jack, unplugging turns into a two-handed affair (you depress the red tab to unlock the tip). Not an upgrade I would necessarily request, but no biggie.

The combination of the 35" scale length and neck-through construction works to give notes a remarkably clear, articulate voice; the BTB is about as resonant a solidbody bass as you're likely to encounter. Though

the longer scale length does require some minor technique modifications—especially when playing close to the nut—the adjustment is totally worthwhile. The *B* string felt taut and focused, and notes across the entire instrument had a bright, pianistic character. The BTB's body balances rather well, and the 5-string's wide, flat neck is easy to navigate.

For their part, the Nordstrand pickups play to the BTB's strengths, giving the bass a crisp, well-defined voice. In passive mode, notes on the BTB have an airy, open character without the need for much EQ. Though I'd likely spend most of my time in passive mode, engaging the preamp opened up a lot of sonic space. The midrange frequency selector switch, which toggles between 250Hz and 600Hz as the midrange center point, is particularly effective, whether you're seeking a midrange bump for added punch, or looking to scoop for a more rounded sound.

To be fair, there's nothing quite like a true boutique bass—one that's been touched by the hands of a master artist. It's often said that the heart and soul of a builder goes into each instrument he or she makes. Though we may never know the names of those who build production-line basses like the BTB Premium, evidence of their mastery is clear to see. Kudos for hitting so many benchmarks of boutique basses for a fraction of the price. **BP**

SPECIFICATIONS

IBANEZ

BTB1405E PREMIUM
Street $1,500
Pros The resonant BTB has a quick, articulate response across its entire range, and the Nordstrand Big Singles pickups impart pianistic clarity with a touch of single-coil bite.
Cons The added security of the locking output jack is nice, but it essentially makes unplugging a task for two hands.

Contact Ibanez.com

SPECS

Construction Neck-through
Body Mahogany wings
Top Figured maple
Neck 7-piece maple/bubinga/walnut
Fingerboard Rosewood
Scale length 35"
Pickups Nordstrand Big Singles
Preamp 3-band EQB-IIISC
Controls Volume, blend, bass, midrange, treble, active/passive switch, midrange frequency switch (250Hz/600Hz)
Frets 24
String spacing 19mm
Other Neutrik locking output jack
Weight 8.8 lbs
Made in Indonesia

WOODSHED TWO

JAZZ CONCEPTS

Hoe-Down!

No, The Jazzy Kind . . .

BY JOHN GOLDSBY

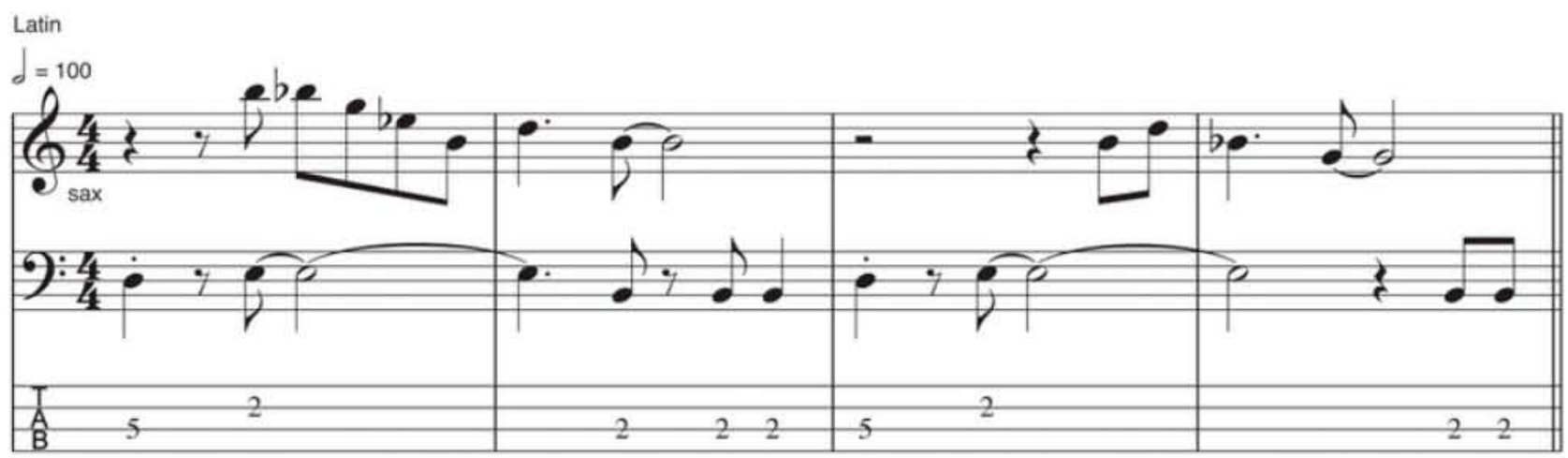
MODERN, BLUESY, MAJOR-, AND MINOR-ISH all at once: I heard the sound when I was listening to Bob Mintzer's "Aha" [*For the Moment*, MCG Jazz, 2012], with the fabulous rhythm section of Lincoln Goines (bass) and Peter Erskine (drums). Saxophonist and composer Mintzer wrote the angular line over an intense *baião* bass line. His melody is based on major triads, played in sequence in major-3rd intervals, a device that was introduced in the '60s by saxophonist Oliver Nelson, and has since been used in jazz tunes by everyone from Michael Brecker to Joe Zawinul.

On the "Aha" track, Goines lays down a solid bass groove that anchors the *D* to *E* minor sound, while the melody instruments render the ever-so-hip line built on the *augmented scale* (**Ex. 1**). Why do bassists need to understand the augmented scale, arguably a saxophone-like harmonic and melodic structure? Because the augmented scale's modern sound has become part of the jazz language. Plus, the augmented scale lies nicely on the bass, and you can use it to scare the wits out of your not-so-scale-savvy bandmates.

Like the diminished scale, the whole-tone scale, and the chromatic scale, the augmented scale is symmetrical: It is built using a repeated pattern of intervals, where more than one root will yield the same set of notes. For example, play a *D* whole-tone scale (**Ex. 2**, built using all whole-step intervals), and then use any of its notes—*E*, *G*♭, *A*♭, *B*♭, *C*—as a root to start another whole-tone scale, and you still have the same group of notes. Since the whole-tone scale and the augmented scale both have only six notes, they are in the family of *hexatonic* scales.

Example 3 shows the construction of the augmented scale: half-step, minor 3rd, half-step, minor 3rd, half-step, minor 3rd. The combination of half-step and minor 3rd intervals gives this scale a funky quality. Because of the symmetry, every pattern derived from the scale sounds logical. Unfortunately, though, the scale doesn't quite fit any chord perfectly. There's always a rub between certain notes of the scale and most traditional chords, which is why the scale sounds hip and funky.

EX. 1



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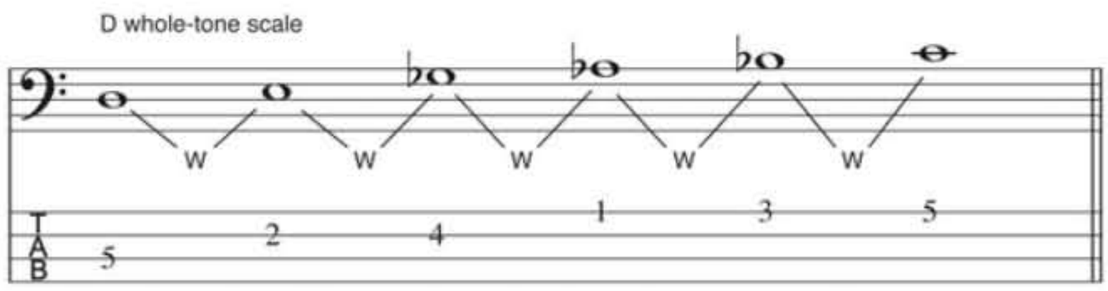
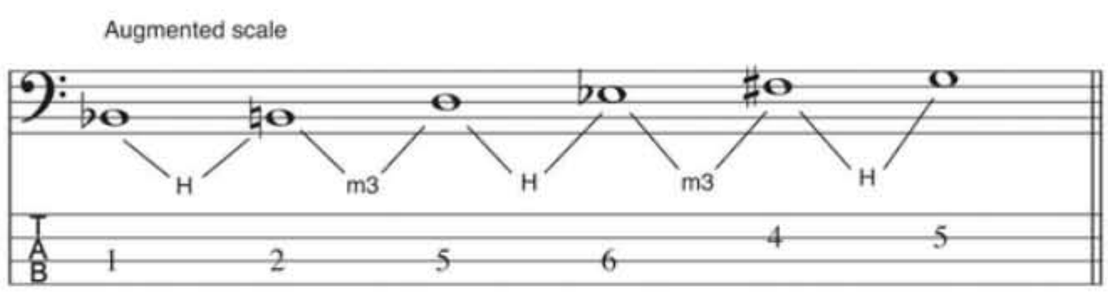


EX. 3



Example 4 is the alternate construction of the augmented scale: minor 3rd, half-step, minor 3rd, half-step, minor 3rd, half-step. Example 3 begins with a half-step interval, and Ex. 4 has the same notes, beginning with a minor 3rd interval. Since the scale is symmetrical, both scales sound the same, but the starting point will influence your left-hand fingering, and—more important—how you *hear* a scale against a particular harmony.

Example 5 shows the granddaddy of all augmented scale licks, heard in the song "Hoe-Down" [Oliver Nelson, *Blues and the Abstract Truth*, Impulse, 1961]. The tune starts with a call-and-response hoedown-sounding horn melody, and the bridge reveals this line using the augmented scale. Paul Chambers outlines the descending major triads in his bass line. Chambers was familiar with chords moving in major 3rd intervals from his work with saxophonist John Coltrane. Check out the major-3rd harmonic scheme of "Giant Steps" [John Coltrane, *Giant Steps*, Atlantic, 1960], which Chambers also anchored.

There are several ways to think about and practice the augmented scale. It's composed of two augmented triads, one half-step apart (**Ex. 6**). For example, try playing both the *B♭* and *B* augmented triads over a *Bmaj7(♯5)* containing the notes *B*, *D♯*, *G*, and *A♯* (or *B♭*). Approach each note of the *B* augmented triad from a half-step below to lead into the target note (*B♭* to *B*, *D* to *D♯*, *F♯* to *G*).

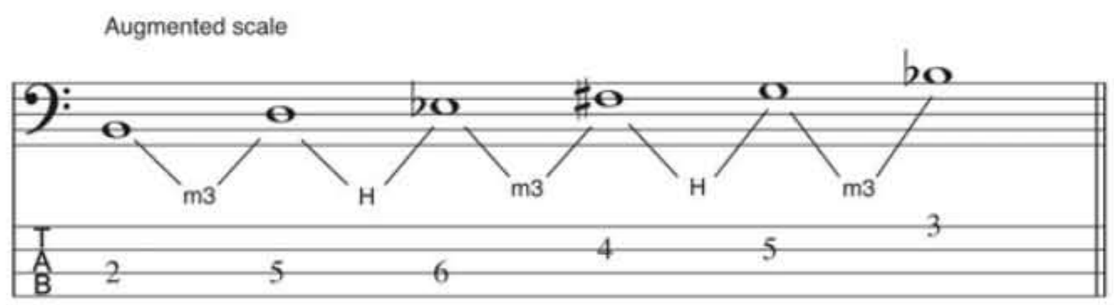
The scale contains three major triads. Try playing the three major triads shown in **Ex. 7** in a pattern over various chords, for example: *Dmaj7♯5*, *E♭m(maj7♯11)*, or *D7♯9♭13*. There is always at least one note in the scale that doesn't fit the chord perfectly, but to the listener, the logic of the symmetrical structure will prevail.

Rearranging the notes in the scale also produces three minor triads (**Ex. 8**). Experiment with building melodies and patterns using the triads in Examples 6–8. You'll surprise yourself with lots of new sounds once you can hear the major 3rd movement.

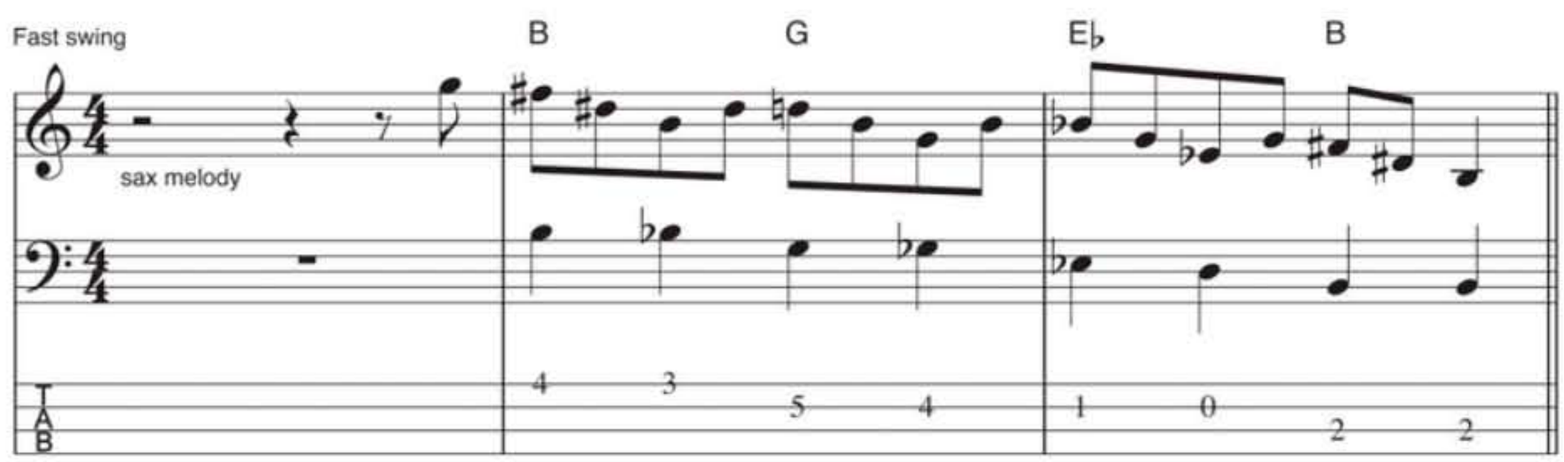
Example 9 shows a typical pattern using the augmented sound over a *G* altered chord (in this case, a *G7♯9♭13*) to a *Cm(maj7)*. As a reference point, you can start the augmented pattern on the *G7* chord's ♭13 (♯5), 3rd, or root. In the 3rd bar, play the augmented scale over the *Cm(maj7)*, which emphasizes the chord's ♭7th, major 7th, 9th, ♭3rd, ♯4th, and 5th.

continued on page 60

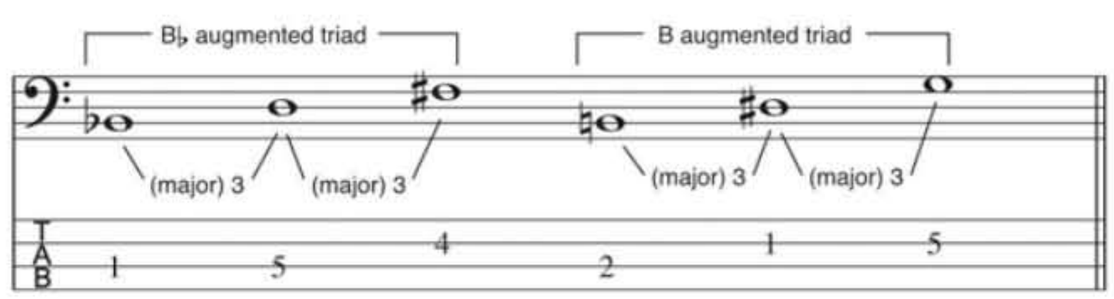
EX. 4



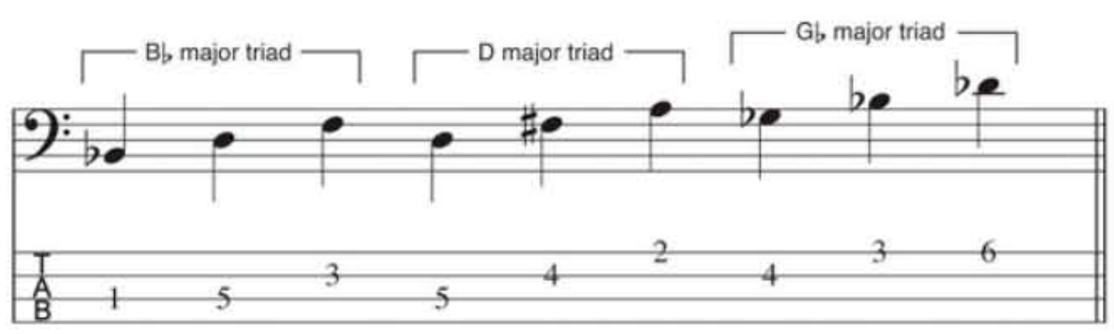
EX. 5



EX. 6



EX. 7



INFO

JOHN GOLDSBY

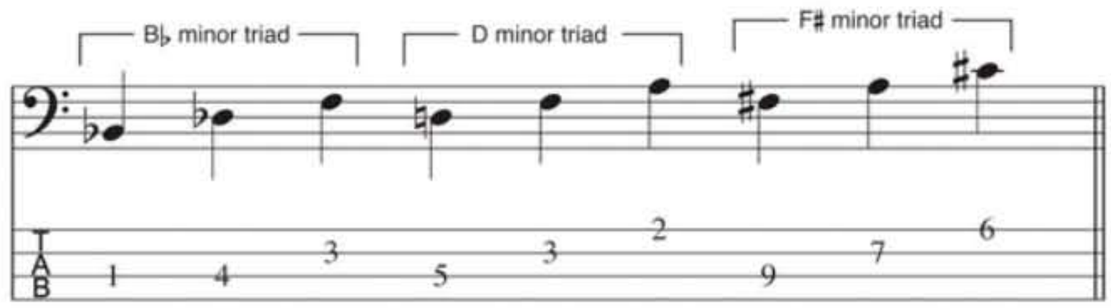
Visit John on the web at **johngoldsby.com** for sound samples, videos, and answers to all of your bass-related questions.

CONNECT

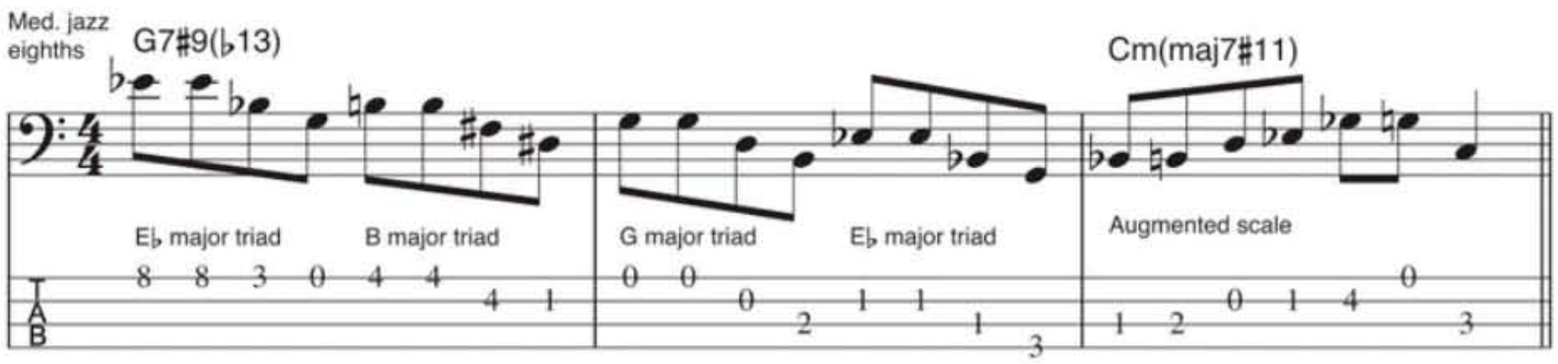
- Feeling classical? Listen for the augmented triads in "A Faust Symphony in Three Character Pictures" by Franz Liszt. (Hint: they're everywhere!)
- Listen to the Yellowjackets play Bob Mintzer's "Aha" (with Jimmy Haslip on bass).
- Dig Deeper! Get our recommendations for books on the augmented scale. **bassplayer.com/may2013**

JAZZ CONCEPTS

EX. 8



EX. 9



Have a good listen to augmented triads, and the augmented scale, and pay attention to how they sound up and down the bass. Even if you've never thought much beyond major and minor chords in your bass-playing career, you might find that the augmented scale becomes your new secret friend. **BP**

BASSER INSTINCTS

Time & Visualization

BY JEFF BERLIN

SPRING IS UPON US! AND SO WERE THESE two musical queries sent to me:

Omar wrote, "When I play with my drummer, sometimes we don't groove the same, and our time is not together. Any suggestions?"

Hi, Omar. I've heard this from other bassists. What I don't know is which one of you is not in sync with the other. The key in music is to find players who feel the quarter-note the same way. It's difficult to adjust to another musician who doesn't feel time the way you do. Really, there isn't much you can do about it except to surrender to their internal quarter-note, or have them surrender to yours. Here's one suggestion: Take care of your own sense of time and try to find a drummer who feels the time like you do. I know that people suggest using a metronome to improve and fine-tune your time, so you can play more tightly with a drummer. The problem is that the moment you start to play with someone else, your individual senses of time kick in—and if you don't hear the downbeat in the same place, it will be hard for you to groove together. I believe very deeply that the better you can play, the more highly developed your sense of time will be. This will attract similarly advanced players who hear time as you do, which is a great thing to experience.

Acknowledging my December '12 column, Dan wrote, "While I'm a big fan of yours, I have some experience in the area of visualization practice, and I have to disagree with you to some extent. I utilize it when I'm driving, to learn songs. I picture the progression of the chords, what notes are being played, what my hand position would be, what scale runs I might play, etc. I find it very helpful in learning songs faster, when you don't have the option of sitting down with your instrument."

Hi, Dan. Interestingly, a lot of people disagreed with my comment about visualization. I understand their thoughts, and so, to begin, I would like to say that musicians always think about playing and often visualize their instrument while doing it. It is an automatic process. I do this as well. My comment was to suggest that visualization as a concept of improvement isn't as results-oriented as hands-on playing and practicing. Your other comment about learning songs faster made me think there may not be any reason to learn anything "faster." Often players seem preoccupied with learning music more quickly, and I think this is nearly impossible to do. Rather, once you have learned a song or practiced an exercise the old fashioned way—that is, slowly and over a little time—you usually learn it permanently. The benefits are now a part of your mind and hands. For me, visualization isn't necessary to speed things along, because eventually you have to sit down with your bass and play the music slowly if you want to learn it well.

Thanks for the letters guys! Keep 'em coming to me at talkingbassnotes@yahoo.com. —JEFF

INFO

JEFF BERLIN

Jeff Berlin has toured and recorded with such artists as Frank Zappa, Bill Bruford, Allan Holdsworth, and Billy Cobham. He has released eight solo albums and is music director at the Players School of Music in Clearwater, Florida. **playerschool.com**

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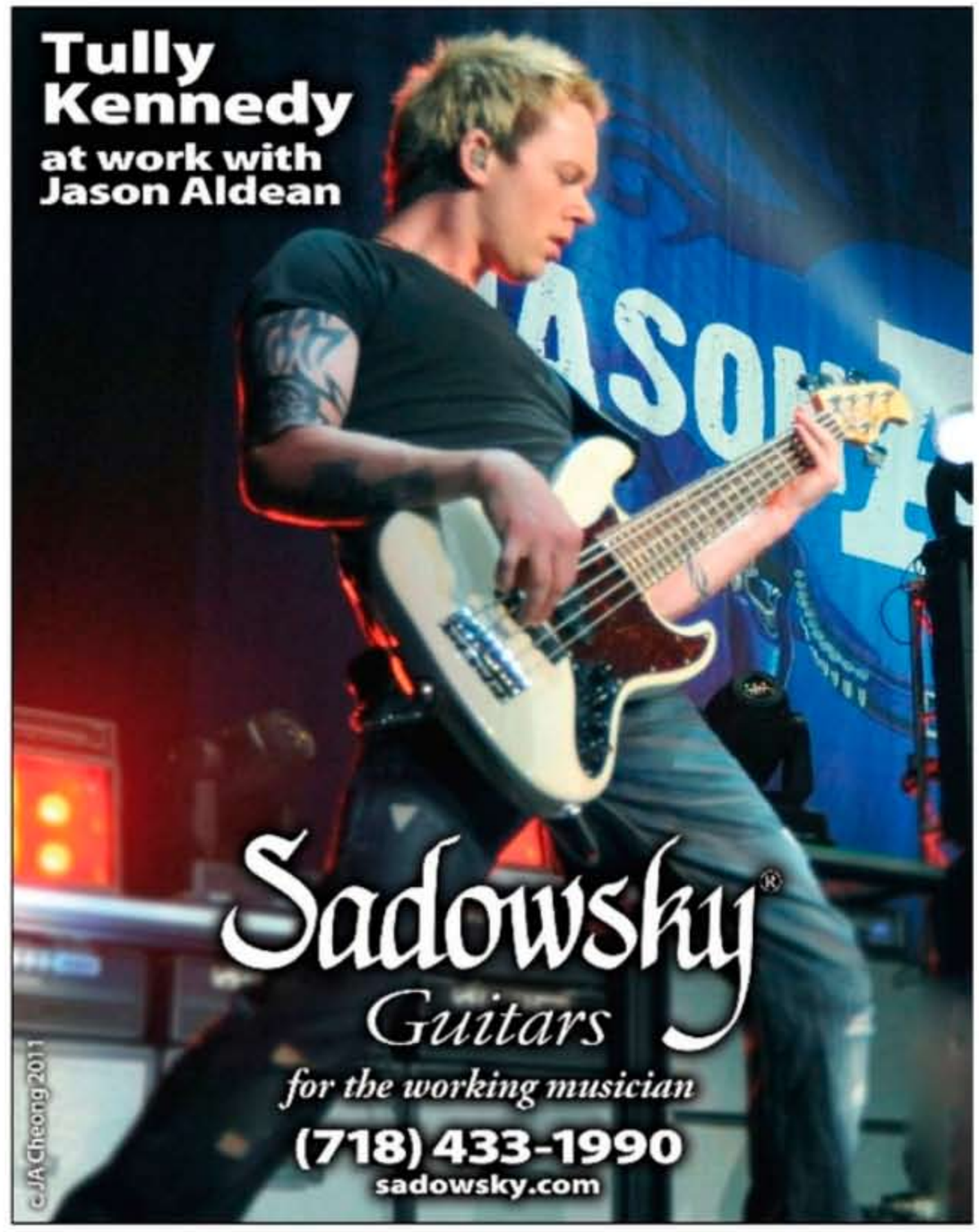
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BLUES YOU CAN USE

Chuck Rainey's Rock Steady Blues

BY ED FRIEDLAND

IN THE PANTHEON OF GREAT BASS PLAYERS, CHUCK RAINEY stands as a monument to groove and inventiveness. Arriving in New York City in 1962, the Ohio native soon joined up with legendary R&B saxophonist King Curtis for several landmark recordings and countless gigs, including the once-in-a-lifetime experience of opening for the Beatles on their 1965 U.S. tour. Chuck became a mainstay in New York's active session scene, laying down tracks for Sam Cooke, Harry Belafonte, Etta James, Aretha Franklin, and many others. As a self-described "Jamerson-type" bassist, Chuck's funky approach put him in demand during those early years when jazz, blues, soul, and pop music converged. In the 1970s he moved to Los Angeles and branched into movie and television sessions, while continuing to record with a who's who of popular music. His long association with Steely Dan has produced some of the most creative rock bass lines ever recorded. Rather than rest on his past achievements, Chuck has continued to grow and develop musically, and much of his solo work showcases his remarkable style of self-accompaniment on the 6-string bass. Having recovered from a stroke in 2012, Chuck is back to performing and teaching (he frequently teaches at Victor Wooten's Bass Nature camp), and—we hope—more recording.

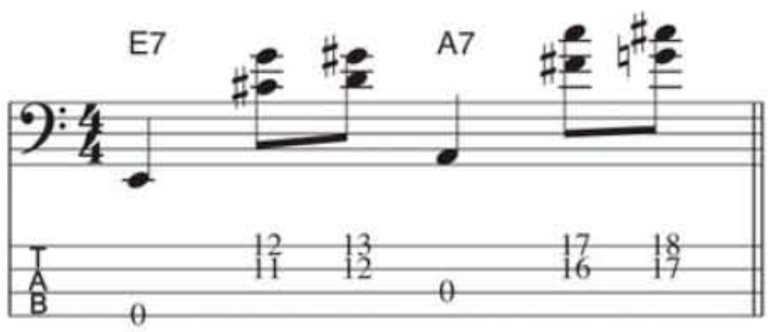
Chuck's style is instantly recognizable for its authoritative presence, strong pulse, and his fearless forays into the upper register. Some classic "Rainey-isms" are a well-placed double-stop on the *D* and *G* strings above the 12th fret, usually a tri-tone over the *A* or *E* string (**Ex. 1**), and his signature upper-register chromatic run from the 2nd scale degree up to the 3rd of a chord, as shown in **Ex. 2**. His use of ghost-notes and "in-between" rhythms gives his playing a sense of propulsion, but always in support of the overall groove.

So what happens when Chuck Rainey plays a straightforward blues? **Example 3** is a look at his approach on a 12-bar blues in *A♭*, much like the line he plays behind Albert King's guitar solo on "Nobody Wants a Loser," from the outstanding LP *Truckload of Lovin'*. In bar 1, the slide up to the 3rd of the R–3–5–6 pattern loosens up the feel, while the triplet dead note on the end of beat *four* gives a nice lift that sets up the next downbeat; notice how he uses these two ideas through the entire chorus. Bar 5 gets an extra goose with an octave jump on beat *one* that sets up a standard descending line; notice how the slide into the *B♭* makes it slippery, but then the ghosted pickup note at the end of the bar snaps it back to nail the next downbeat, giving you a chance to reset your hand position for the next bar.

In bars 7 and 8, the line returns to the "Shortenin' Bread" lick (1–6–5–6) which was the primary bass motif for the song until the guitar solo. Chuck locks into a more pronounced shuffle rhythm for these two bars, using it as a launch pad for the increased activity of the last phrase. The triplet on beat *one* of bar 9 is a rhythmic bump that sends us down to the low *G* (the 3rd of the chord) and up the triad with a "shmear" into the 5th, capped by the octave on beat *four* with a chromatic passing tone down to the *D♭7*. In bar 10, Chuck puts his signature on the line with "Rainey-ism No. 2"; if you didn't know who was on bass before, he just told you! Adding the slide between the high *E♭* and *E* is a greasy twist that gives way to a triplet 8–5–1 lick on beat *four* that sets up the turnaround at the end of the form—a classic chromatic walkup from the I to the V chord, which gets a climactic pedal of octaves with the shuffle rhythm.

As you can see, the heart of this chorus is textbook blues bass line material,

EX. 1



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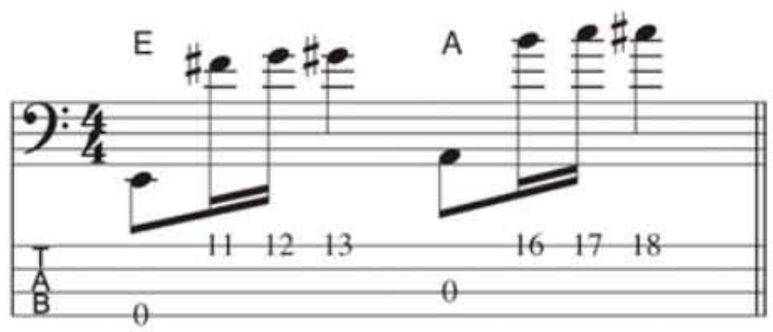

INFO

ED FRIEDLAND

Ed "The Bass Whisperer" Friedland plays, writes, and teaches out of his bass base in Austin, Texas. Dig deeper into his analysis of Chuck Rainey and other R&B icons in his book *The R&B Bass Masters* [Backbeat Books]. **edfriedland.com**

CONNECT

Get down with Chuck Rainey and Albert King on King's "Nobody Wants a Loser." **bassplayer.com/may2013**

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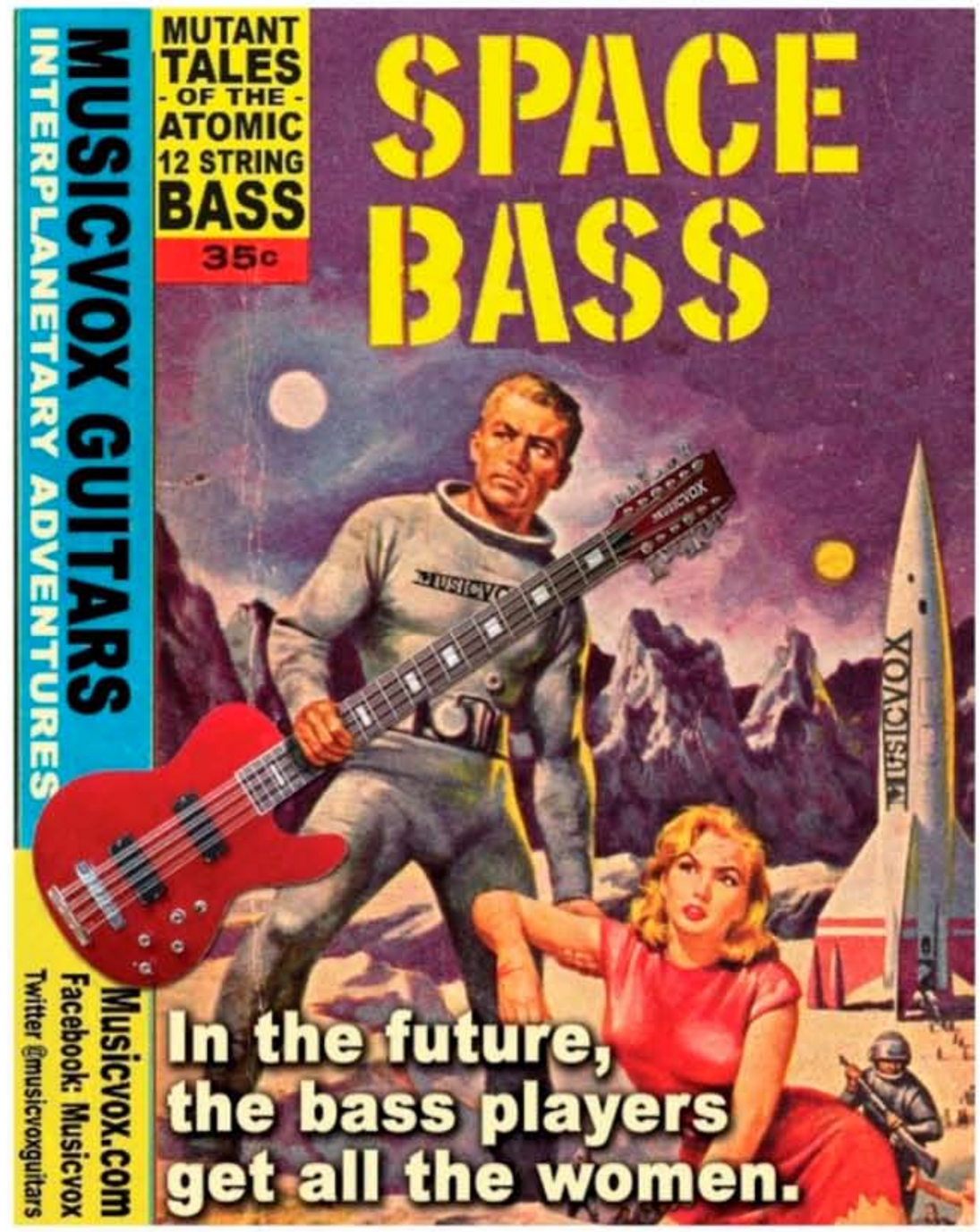

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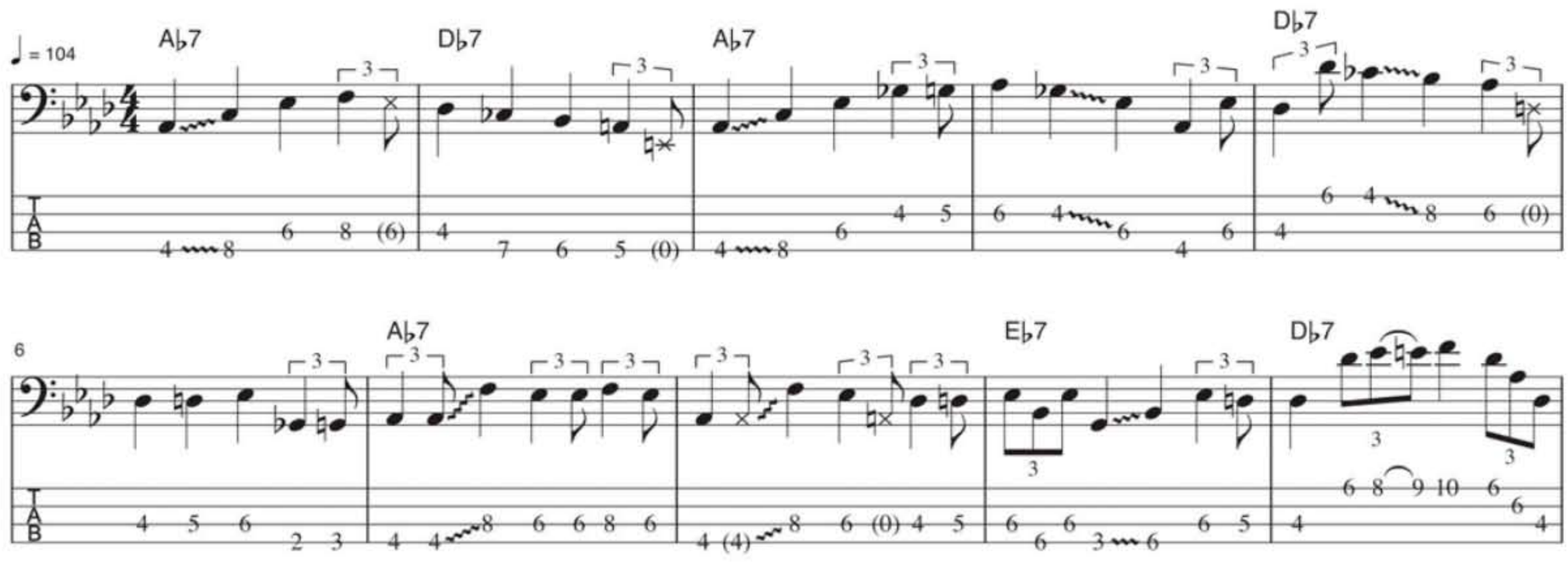
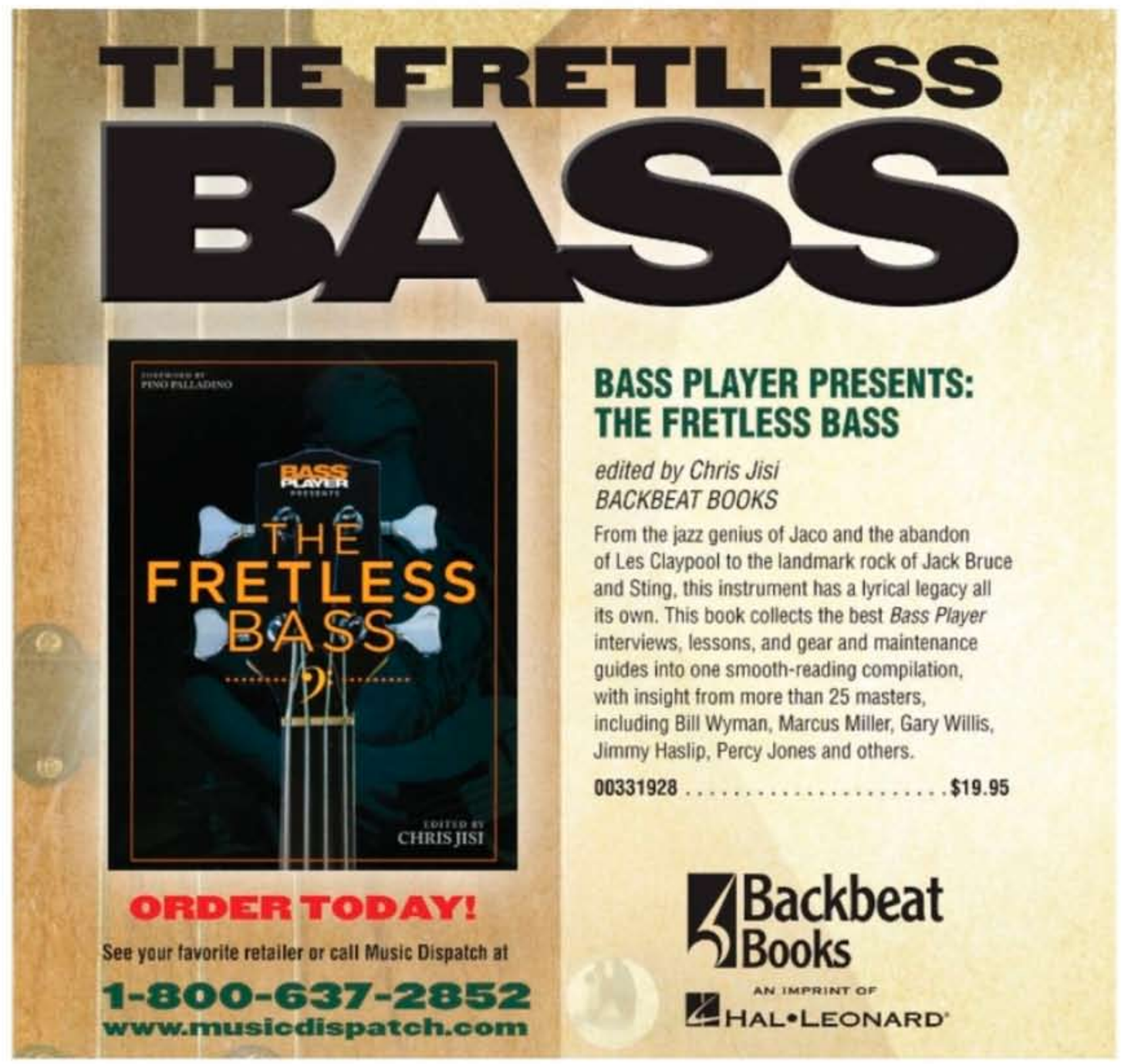
EX. 3



but Chuck's interpretation makes it distinct, and unmistakably his own. For bassists, this remains one of the great musical challenges—remaining true to our function by playing the appropriate thing for the song, while still finding a way to spice it up and make it our own. Examining the work of masters like Chuck Rainey is a great way to learn about this concept, so get out there and start listening! **BP**



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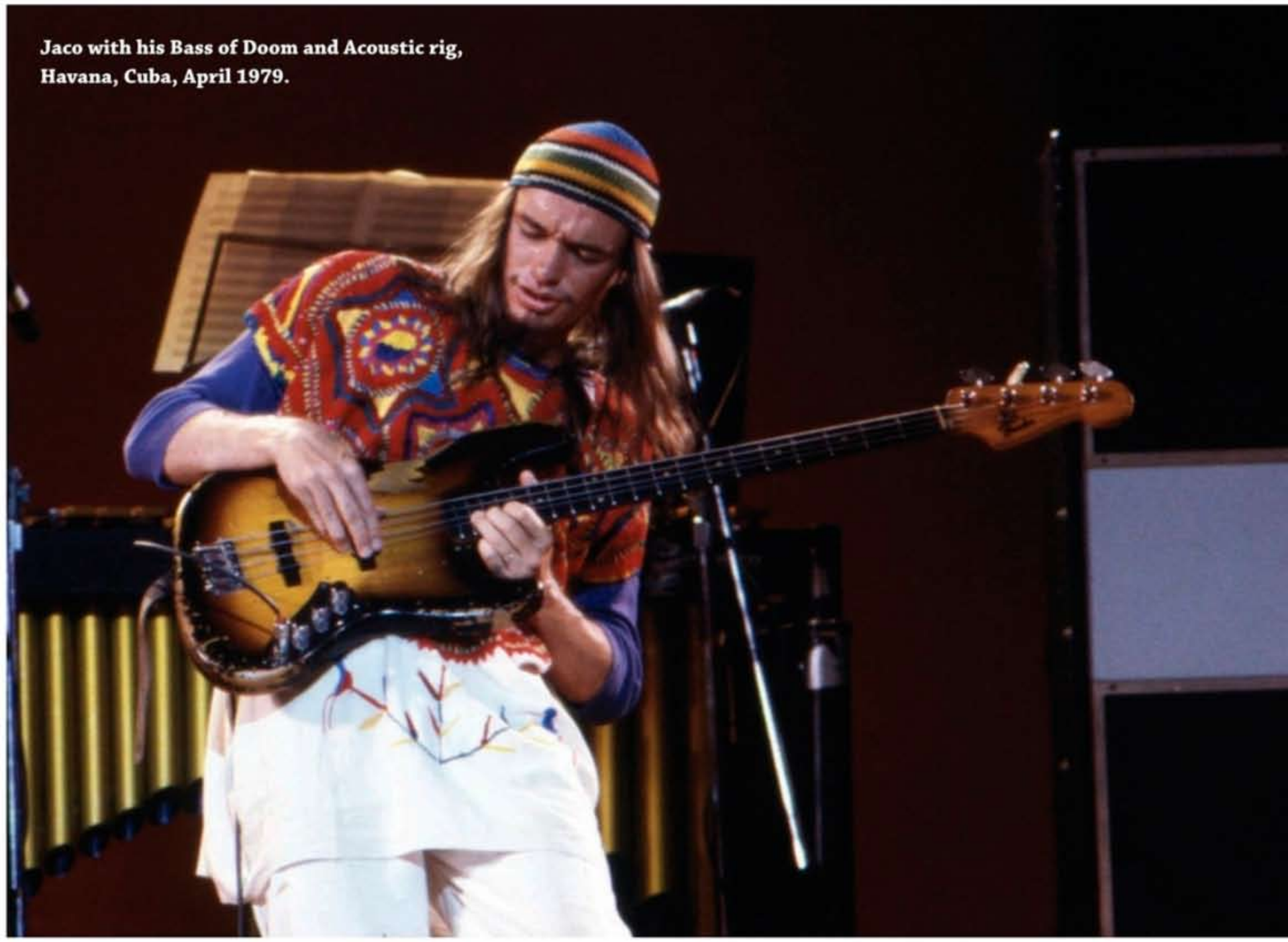


Jaco with his Bass of Doom and Acoustic rig, Havana, Cuba, April 1979.

"Teen Town" By Weather Report

Jaco Pastorius' Complete Bass Line

BY CHRIS JISI | PHOTOGRAPH BY DAVID GAHR/GETTYIMAGES

WEATHER REPORT'S '70s STUDIO SIDES ARE CONSENSUS classics—vanguard on vinyl that remains vital to this day. It was in concerts, however, that the seminal fusion band fully secured its legendary status, particularly the late-'70s edition that became widely touted as "the greatest band on the planet." That lineup—founders Joe Zawinul on keyboards and saxophonist Wayne Shorter, drummer Peter Erskine, and Jaco Pastorius, by then a defacto co-leader/co-producer—released the Grammy-winning live double album *8:30*, named for the group's usual start time and culled from January and February 1979 shows. Predictably, the songs are played faster and more aggressively, with features for each member. Less expected, given the live material to draw from, is the inclusion of four studio tracks tacked on at the end, three sans bass.

For Jaco, the twin platters are a sonic showcase for his live setup: his fretless '62 Fender Jazz "Bass of Doom" (with Rotosound roundwounds), through dual Acoustic 360 rigs with the bass setting all the way up and the treble halfway. On one rig he utilized the built-in fuzztone; through the other rig he ran an MXR Digital Delay for a chorus/flange effect, plus an Electro-Harmonix 16-second digital delay to create loops to play against. From the quartet's shuffle version of "Birdland" to Jaco's loop-induced solo spot, "Slang," his tone is punchy and gritty, with a metallic edge. But perhaps no track better captures the sound and spirit of the tour than the Pastorius bass anthem "Teen Town." Jaco's studio version, from Weather Report's *Heavy Weather* [Columbia, 1977]—on which he also plays drums—has an ethereal, enigmatic quality, with his serpentine fretless sensually peeking in and out. Here, onstage, the tune lives up to its rowdy title, with the tempo pushed up a good ten clicks and everything after the opening bass melody and horn melody omitted so the band can jam in *E* beneath Shorter's solo.

The track begins with 12 bars of percussion, which includes Jaco's left-hand pats and booming slides using the heel of his right hand on the fingerboard. At letters **A** and **B**, he states the melody emphatically

despite the bright tempo. Note his use of open strings in bars 13, 16, 19–21, 29, 32, 35–37, and 40–41 to help navigate the nimble line. For the sax melody at **C**, Jaco provides a bass line (actually starting two bars before C), something he didn't do on the original. Letter **D** forsakes the song's bridge (with Jaco's climbing rock & roll bass line) and the bass melody outro, and instead jumps into Shorter's extended soprano sax solo. With that, the intensity really kicks in as Jaco establishes one of his trademark boogie patterns (dig its two-octave range, thanks to the open *E* he bounces off on the second 16th of alternating bars). His initial concept is essentially a four-bar phrase, with the 2nd and especially the 4th bar open for variation. For the first three phrases he plays an ascending figure in the 2nd and 4th bars. That changes with the phrase starting at bar 65, as he issues a fresh pentatonic fill in bar 68. From there, the development really begins via new ideas in 72–74, 76, 81–84, 85–88, and 92–93 (in addition, at bar 80, Zawinul starts adding some sporadic left hand synth bass figures).

At bar 94, Jaco initiates a droning octave *E* pattern that lays off each downbeat, which momentarily centers the band and leads to the melodic figure he locks in on for the next eight bars (beginning at 101). Letter **E** is thus marked because while Jaco returns to his original ostinato, Peter Erskine starts playing a double-time backbeat on his kick and ride cymbal that ushers in a new gear. The surging energy inspires Jaco to vary from his boogie with the bluesy phrase in 128–129. This leads to two bars of steady 16th *E*s followed by some blistering patterns, most notably one of his favorite groove phrases, found in bar 135. With the pace at a fever pitch, Jaco instinctively goes for a most

INFO

LISTEN

Weather Report, *8:30* [Columbia, 1979]

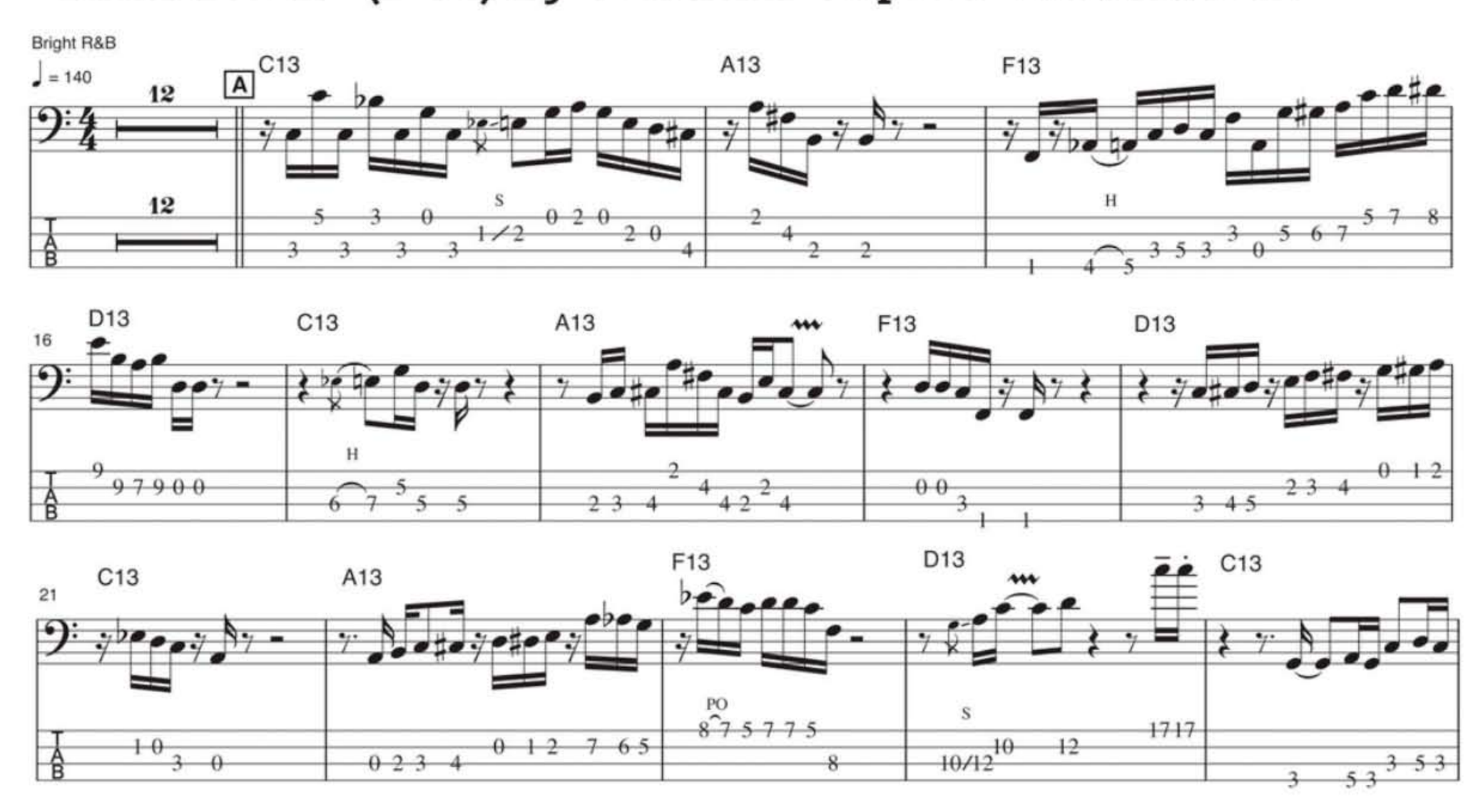
CONNECT

For three other examples of what Jaco did live with his anthemic "Teen Town," go to **bassplayer.com/may2013**.

- Tokyo, 1978: Weather Report performs the full song, twice through—the most compelling aspect being Jaco's walking lines in the middle section, which imply chord substitutions left and right.
- Offenbach, Germany, 1978: Released as a DVD by Sony Legacy in 2011. On this version, the song is performed twice and then goes into Shorter's solo with Jaco's boogie in *E*; closest to the *8:30* version.
- *Midnight Special* TV show, 1977: This version begins with an extended percussion solo by drummer Alex Acuna and percussionist Manolo Badrena. The song is then performed once through, and in a miscommunication, Jaco starts the head again, getting four measures in before Zawinul cuts off the band.

"Teen Town" (Live) By Weather Report

Transcription by Chris Jisi



Teen Town By Jaco Pastorius. Copyright © 1977 Haapala Music. Copyright Renewed. All Rights Reserved Used by Permission.
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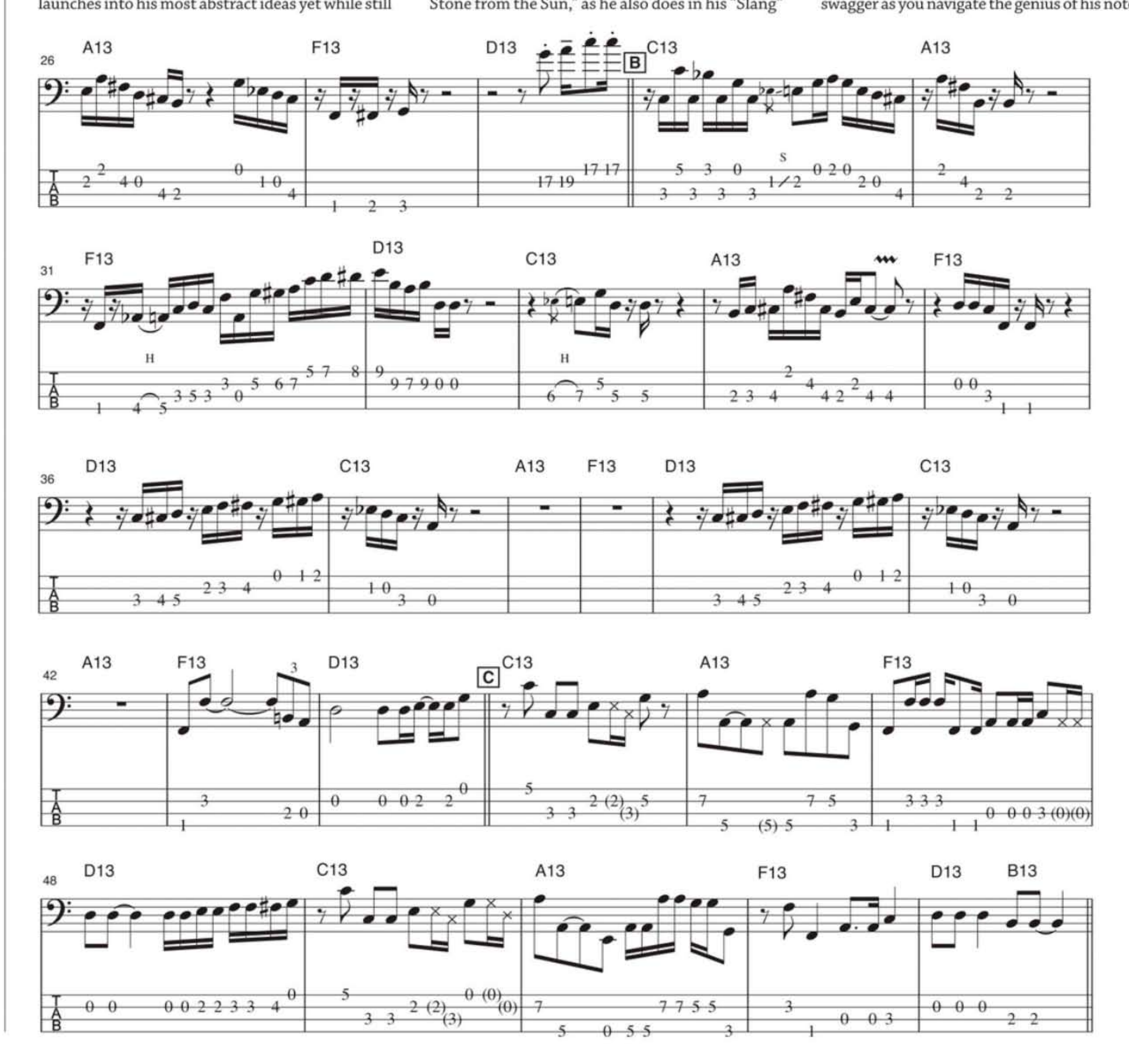
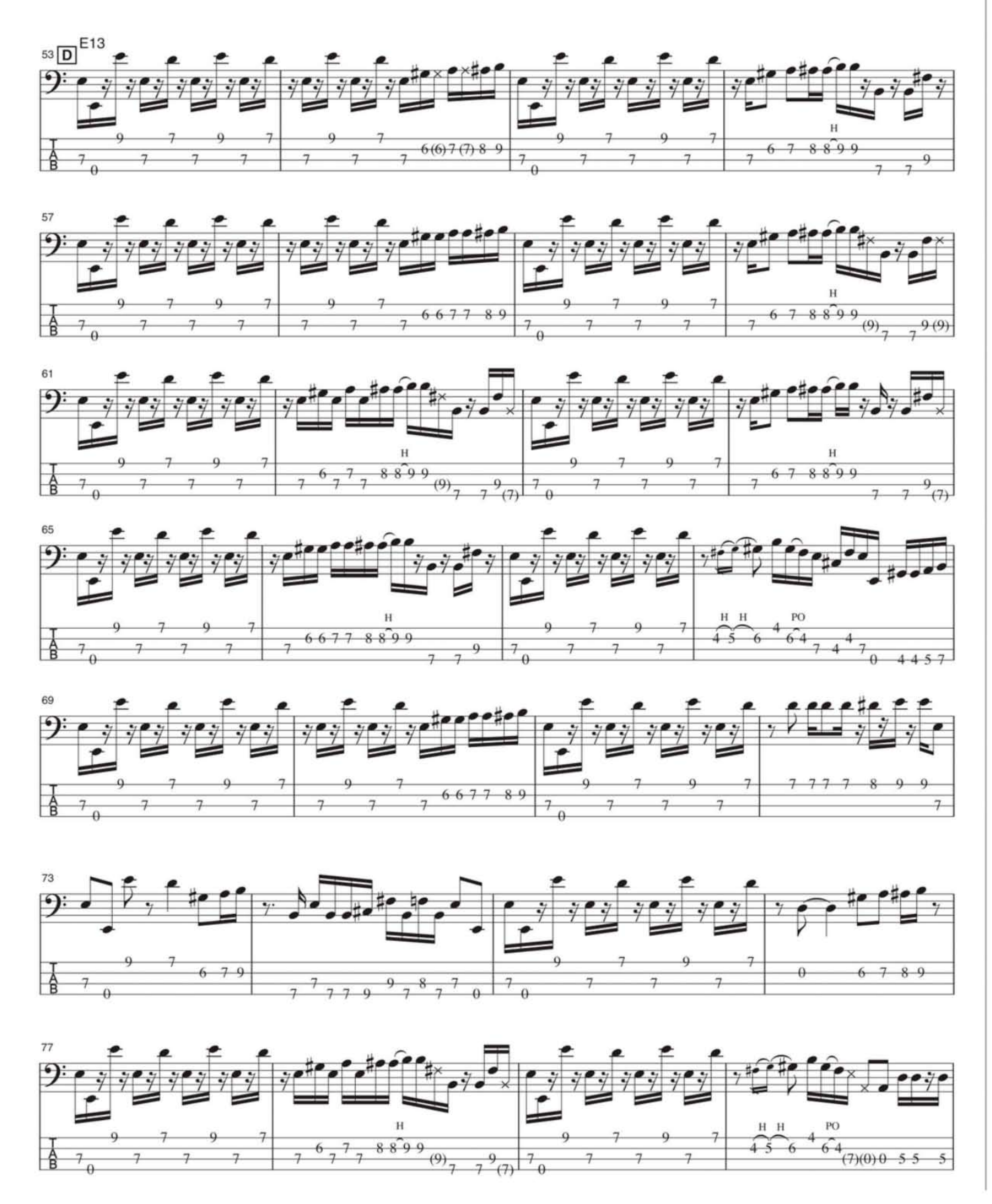
musical contrast by paring back and eventually settling into the simple Afro-Cuban-like figure he begins repeating at bar 140. Restating his original four-bar boogie twice, he then leaps to high *E* steady 16ths in bar 157. Is the eventual altering of the steady *E*'s due to finger fatigue? Zawinul's competing 16th-note bass line? Shorter's bursts? Who cares—it works brilliantly.

With the descending line in bar 171, Jaco launches into his most abstract ideas yet while still maintaining the groove. Ear-grabbers include the *D* major step-out in bar 174 and the pentatonic punch of 175–176. The high octave D's at the end of bar 186 allude to the next 13-bar phase of the part, marked by Jaco getting looser and floating over the groove with his sliding high octaves in bars 188–192 (let the low *E* ring in 188, 190, and 192). It's also where he kicks on his fuzztone. In bars 194–195, he quotes Jimi Hendrix's "Third Stone from the Sun," as he also does in his "Slang" solo spot. More freely phrased octaves follow in bars 196–199 before he returns to support mode with a final repeated ascending line in 201–206. Building to the 10th in bar 207, he catches the last four chords of his composed ending, as the crowd erupts in cheers and applause.

Check out both the studio and live versions of the song to get a feel for the transcription. Then imagine a packed arena, and try to adopt Jaco's swagger as you navigate the genius of his notes. **BP**

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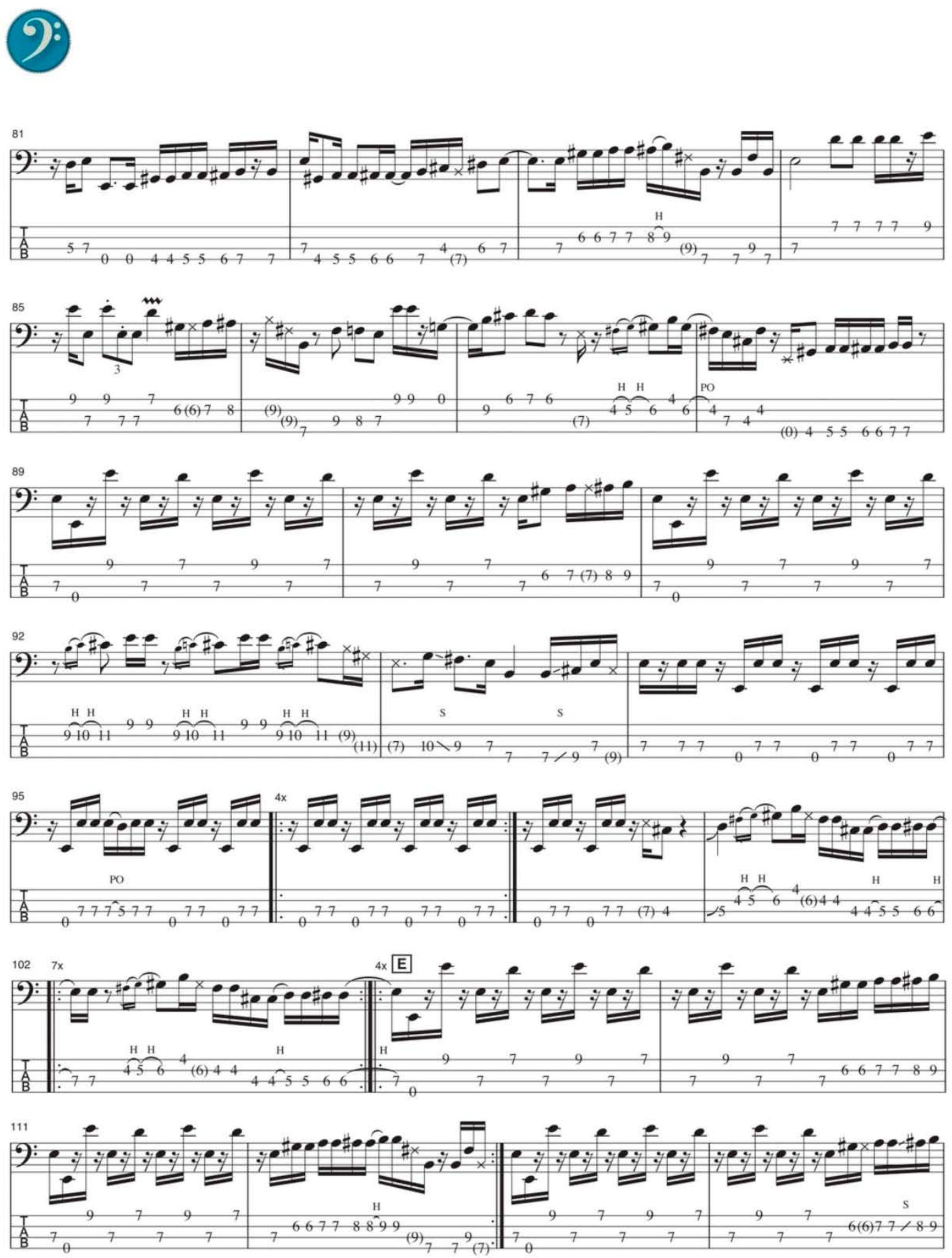
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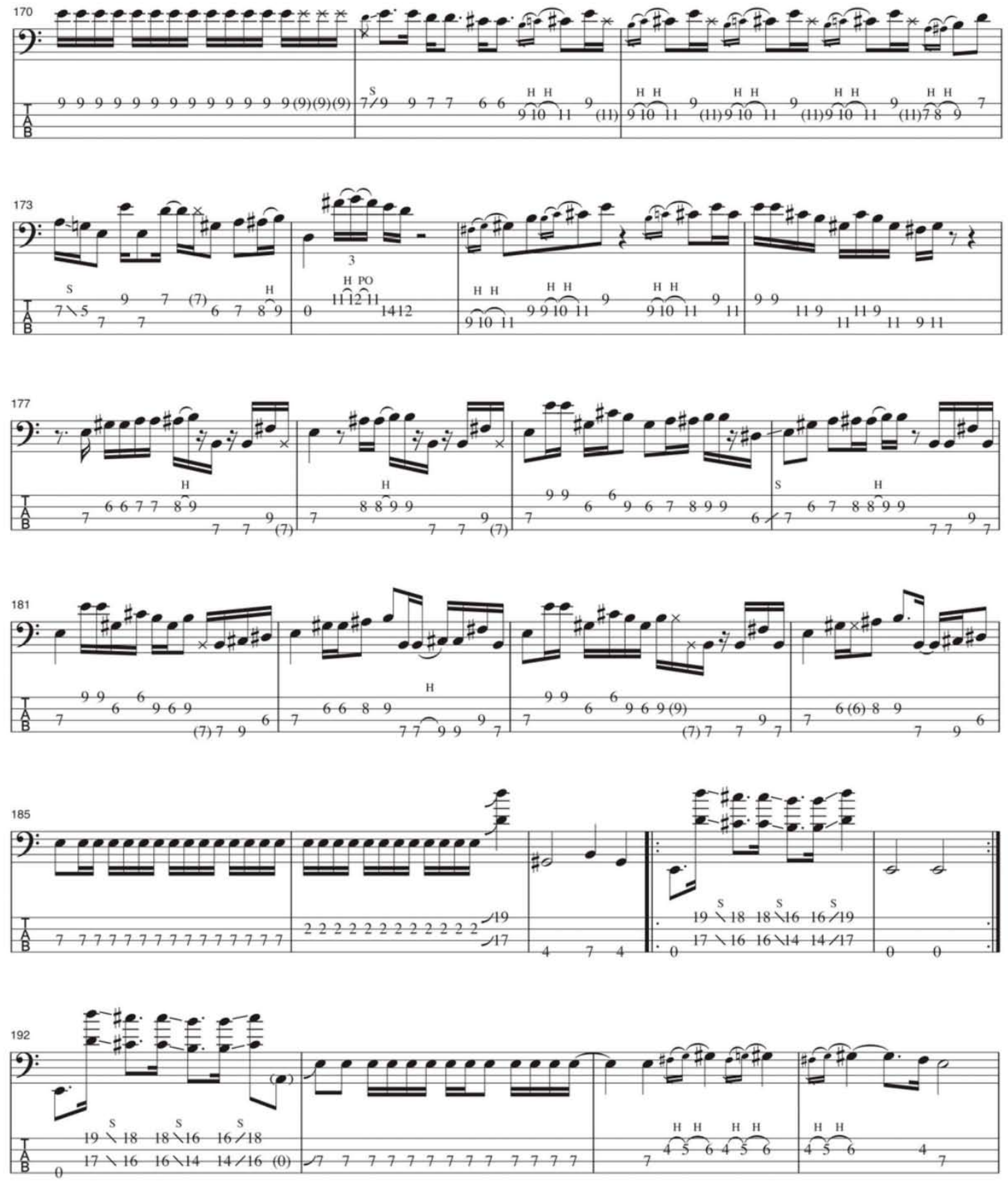
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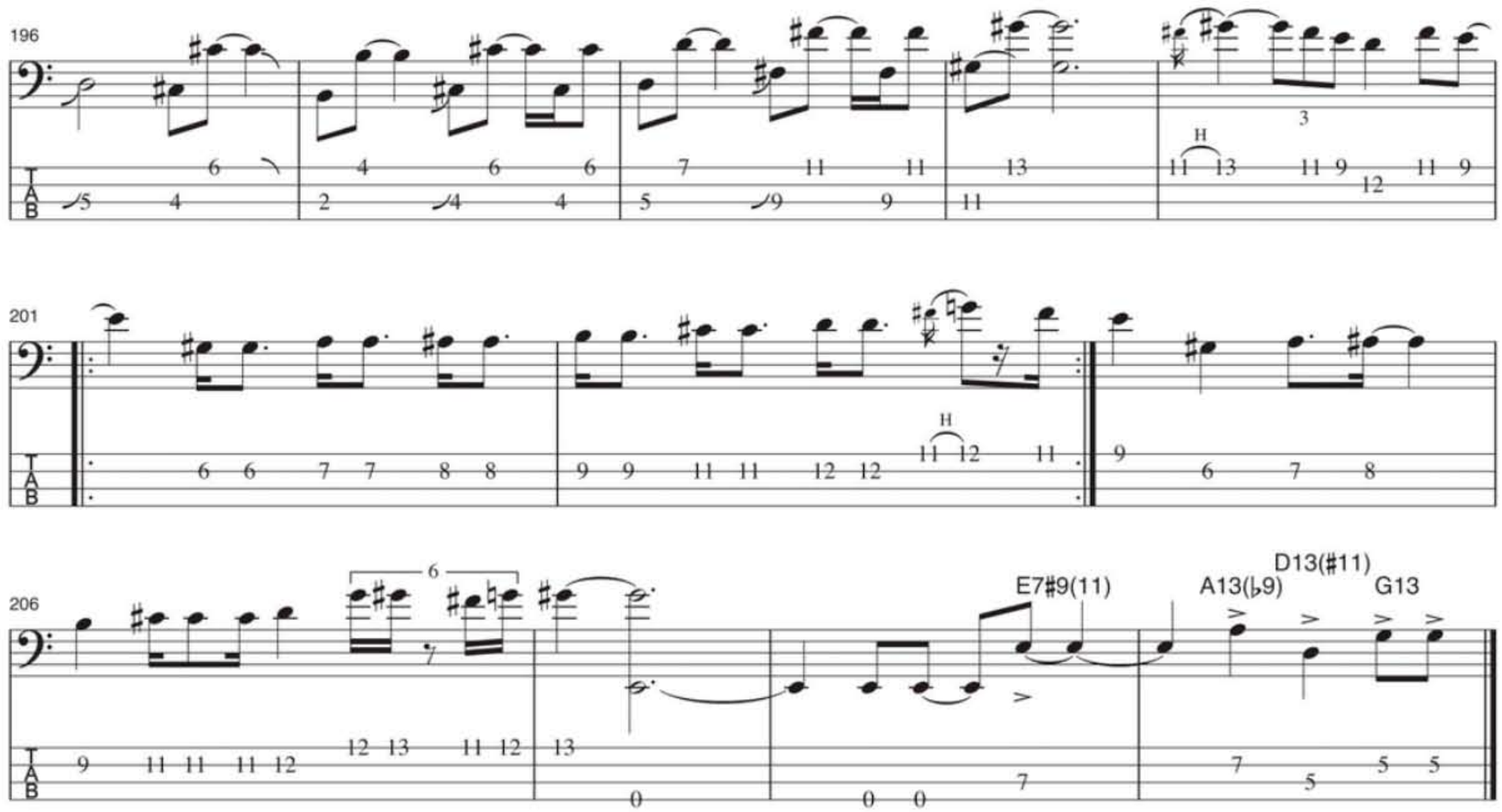

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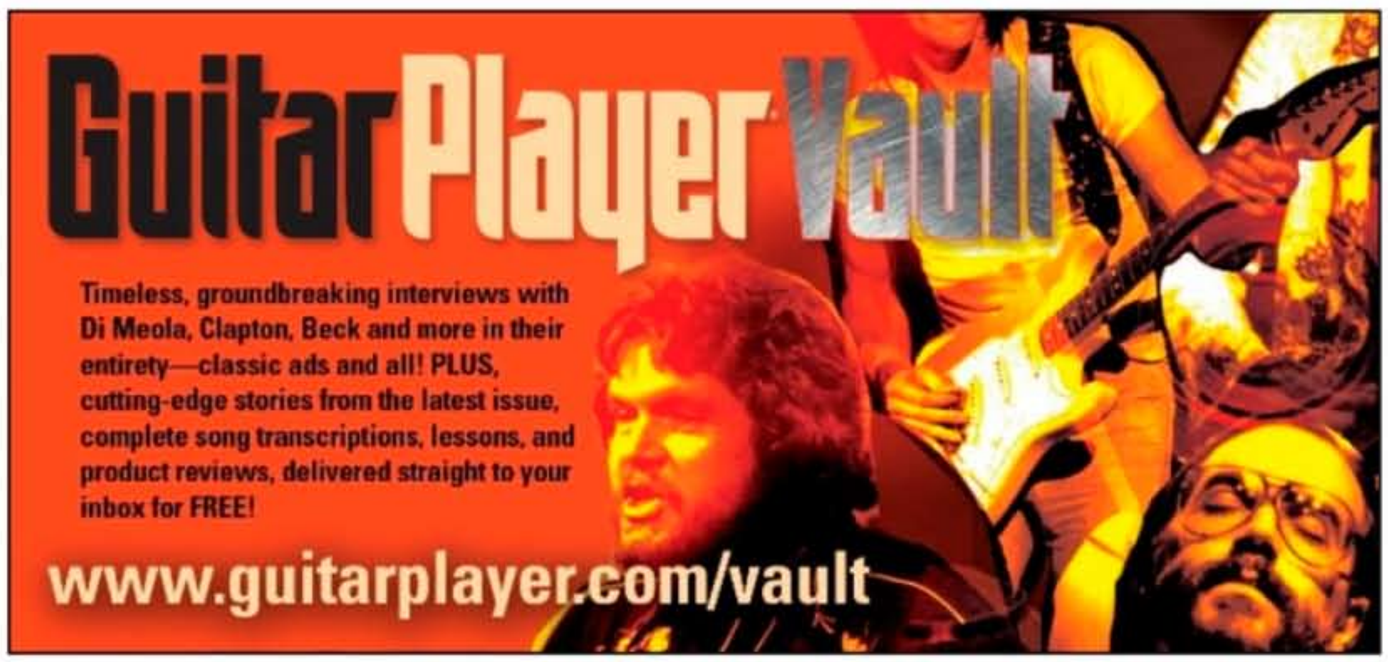

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Over the past 20-plus years with Bass Player, *Art Director and photographer Paul Haggard has accumulated a shelf full of broken cameras and some dusty memories. He will recount some over the next few columns until either he can't remember any more, or they fail to be interesting—whichever comes first.*

OUTTAKES

Photograph from October 2008

I AM A CHEAP BASTARD. ASK ANYONE WHO KNOWS ME. During any decision-making process I enter into, my internal financial fuzzy logic first filters through a robust cost-analysis mechanism in my brain. This mechanism—constructed over years of miserly experience, through countless trials and errors, trepidation, abandon, poor choices, confliction, and pound-foolish penny-wisdom—is more a patchwork of semi-baked layers of obfuscating quasi-reason than a sound system of rational thought.

For instance, I always search for the cheapest gas, often driving excessively out of my way to find it. I invariably bring my lunch with me from the darkest reaches of my refrigerator—the older, the better—thereby saving perhaps five or six dollars with only a mild health risk. Mold could be good for you, it makes penicillin, right? It goes on and on.

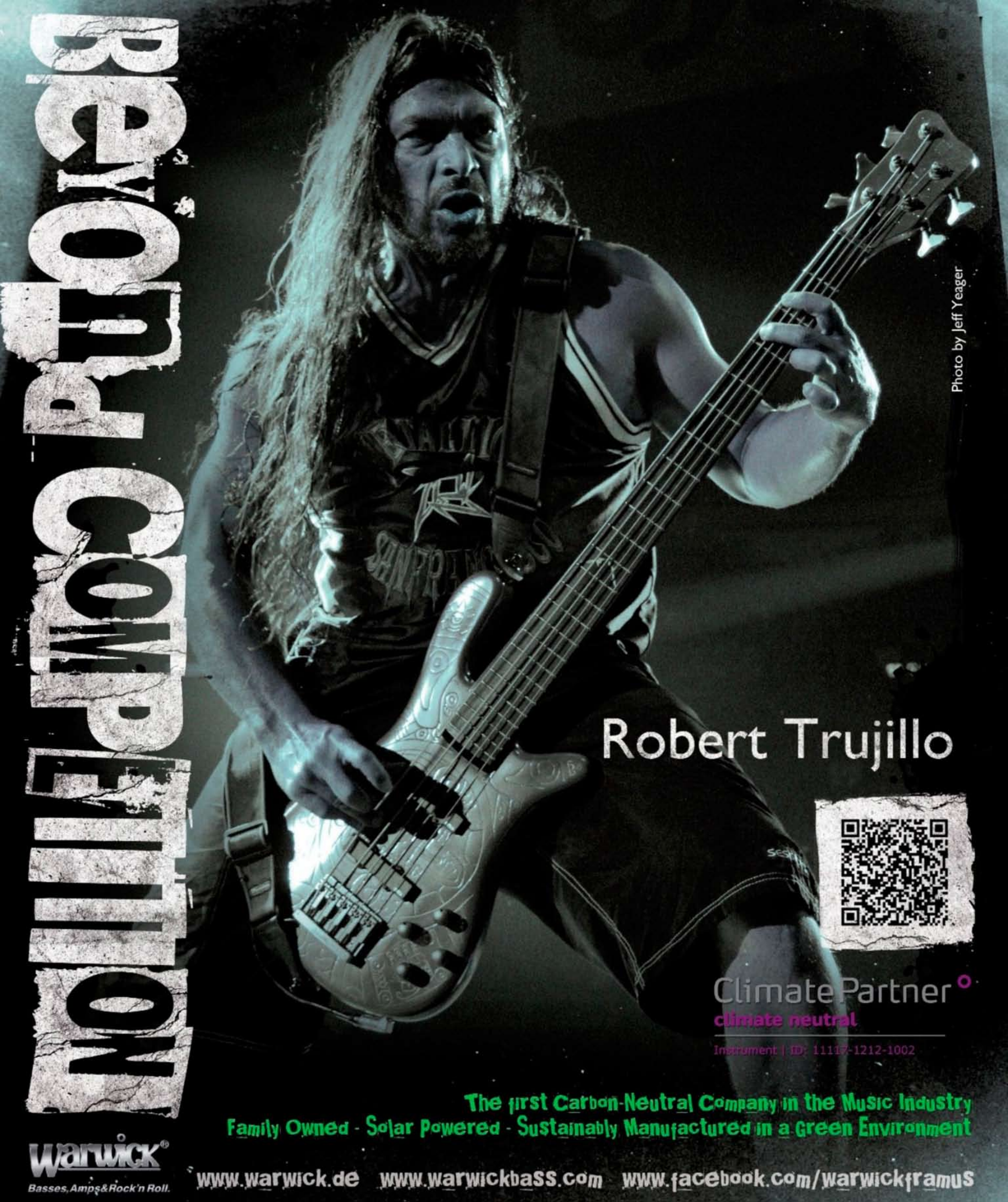
So only fittingly, this demented system carries into my professional world as well.

I have a stack of gear cases which I lug around with me from shoot to shoot. They contain lights, and stands, and clamps, and wires, and cameras and lenses and duct tape (although I have had the same cases for decades, so most of the duct tape is wrapped around the exterior surfaces).

And I always prepare for travel shoots by first reconnoitering the location in relation to the airport, and this time, without exception, as usual, I knelt before my framed photo of Larry Page and said a solemn prayer of thanks for the invention of Google Maps. So prior to my shoot with Justin Meldal-Johnsen in 2008, upon finding that Nine Inch Nails would be rehearsing in a massive soundstage just two blocks away from the Burbank Airport, my mind reeled with delight at the profound convenience of having to traverse only eight or nine hundred yards of Southern California to reach the location. Can you imagine this rapture?

My flight landed, and I heaved my beaten cases off the baggage rotunda and placed them lovingly onto a device which I have come to regard as my aluminum soulmate: the airport Smarte Carte. This device has saved my aching back on more occasions than I would like to remember, and on this glorious day with the money-grubbing cabbies eyeing me, I wheeled my load in the bright sun past their cab line of greed, down the sidewalk, out the front drive of the Burbank Airport, and out of sight down the street in the city where absolutely *no one* walks *anywhere*.

I arrived at the door of the massive building minutes later, having saved what very well could have amounted to a seven or eight dollar cab ride ($8.25 with tip!) and wheeled my soulmate into the cavernous hall where Justin met me, looked me up and down like he was deciding whether to shake my hand or take a couple of steps backward, and finally asked, "Dude, did you, like, *walk* here?" —PAUL HAGGARD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plated hardware and Indian rosewood fretboard with mother of pearl inlays. It's available in natural, vintage sunburst, black and white. The Excel Bass is part of an exciting new line of authorized D'Angelico archtops, semi-hollows and solid bodies built to uncompromising standards and embraced by leading artists across a wide range of musical styles. Feel the magic of D'Angelico reborn. Visit dangelicoguitars.com.

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